

Edited by A. WALTER KRAMER

Founded in 1898 by JOHN C. FREUND

MUSIC TEACHING NOT A "BUSINESS," COURT DECIDES

New York Voice Teacher Wins Right to Give Instruction in Home—Music Teaching a "Profession" Is Decision of Court of Appeals—Decision Reverses Lower Courts—Further Cooperation Urged by Defense Committee

THE teaching of music is a profession, not a "business, trade or industry," and a music teacher may continue to give lessons in New York residential districts, according to a decision handed down by Judge Frederick E. Crane of the Court of Appeals in Albany, on Feb. 10. This decision reversed those of lower courts in the case of Wager Swayne Harris, New York voice teacher, who had been convicted on the charge of violating a zoning law of New York City by giving vocal instruction in his home, which is situated in a "residential" district.

A special committee, including five important musical organizations and many prominent musicians, had been organized in defense of the case. These included the American Academy of Teachers of Singing, The Bohemians, the Guild of Vocal Teachers, the Musicians Club and the New York Singing Teachers' Association, as well as a large number of individual teachers.

MUSICAL AMERICA was also actively interested in the decision, which involves an issue of paramount importance to the musical profession—namely, whether its members are to enjoy an unrestricted freedom in the practice of their art.

Court Decision Quoted

Judge Crane, in reversing the decision of the lower court, said in his opinion that "The teaching of singing or of music is a profession and not a business, a trade or an industry, as these words are used in the law, the zoning regulations or common parlance."

He added: "Neither do we say that any profession may not be so conducted as to deteriorate or extend into a business or an industry. We will deal with such cases as they arise."

Mr. Harris, who lives in a privately owned residence at 320 West Seventy-eighth Street, was arrested in March, 1929, on a neighbor's charge of violating the zoning ban by conducting a voice studio in his residence. The complaint was registered through Building Inspector Martin Fullam. Mr. Harris was convicted the same month, and appealed to the Appellate Division of the Supreme Court in October, but the conviction was upheld by that court. Soon afterward, Mr. Harris obtained a new

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Big Four Named for Bayreuth Performances



Pieperhoff, Leipzig

The Notable Quartet Appointed to Guide the Destinies of the Next Bayreuth Festival: Above, Wilhelm Furtwängler, Named Musical Director of the Festivals for 1933, Who Next Summer Will Conduct "Tristan," and Arturo Toscanini, Who Will Lead "Parsifal" and "Tannhäuser." Below, Karl Elmendorff, Who Will Conduct the two "Ring" Cycles, and Heinz Tietjen, Artistic Director of the Festivals

MILAN, Feb. 15.—Possibility of the 1933 Bayreuth Festival being composed entirely of performances of "Parsifal" in commemoration of the fiftieth anniversary of Wagner's death is hinted as the result of a conference between Frau Winifred Wagner and Arturo Toscanini here before the latter sailed for America. There will be no festival in 1932.

If Frau Wagner's wishes are carried out, 1933 will witness the first all-"Parsifal" festival since 1884, the year following Wagner's death. "Parsifal" was given for three seasons in 1882, 1883 and 1884, as the only opera in the then new Festspielhaus.

Plans for the 1931 season were practically completed at this conference between the director of the festivals and the Italian conductor, who is to open the season.

The cast for the opening "Tannhäuser" will include Maria Müller as

Elisabeth and Lauritz Melchior in the title role. Toscanini will also conduct the second opera, "Parsifal," on July 22, when Frida Leider and Herbert Janssen will be the principals.

Wilhelm Furtwängler will lead the next night's "Tristan," with Nanny Larsen-Todsen as Isolde and Mr. Melchior in the title role.

It is announced that Heinz Tietjen, who has been engaged as artistic director beginning with the season of 1933, will be active this season as well.

It was announced that he would produce a revival in 1933, supposedly of "Meistersinger," but this has not been decided because of the discussion of the "Parsifal" festival.

Toscanini will conduct two concerts of the Vienna Philharmonic in May. To celebrate Giuseppe Martucci's memory, the conductor will give two concerts entirely of his works in Bologna on May 21 and 23.

HONEGGER'S NEW SYMPHONY GIVEN BOSTON PREMIERE

Work Dedicated to Orchestra Given First American Hearing by Koussevitzky—Suite by Pilati Is Novelty—Works by Loeffler Given to Mark Composer's Anniversary—Chicago Opera Concludes Series—Concert Notables Heard

BOSTON, Feb. 20.—The Boston Symphony, returning from a tour in the south, on Feb. 13 and 14 introduced to Boston Honegger's new Symphony, dedicated to the orchestra and to Dr. Koussevitzky, and gave a first local hearing to Mario Pilati's Suite for piano and orchestra, with Jesús María Sanromá as soloist. In celebration of Charles Martin Loeffler's seventieth birthday, these concerts included also his "Canticum Fratris Solis" with Povla Frijsh as soprano soloist, and his "Pagan Poem"—truly a program rich in significant content.

Honegger's symphony must certainly rank with the best works produced by the orchestra in its anniversary year. It is in three movements. The first, in free sonata-form, is rigorously atonal. The rhythmical element preponderates; but the movement also teems with melodies, with hard, glazed surfaces.

The second movement is melodic in character. Violas and cellos sing a long, hauntingly beautiful melody. Perhaps one might style it "neo-romantic," just as some years ago one spoke of "neo-classicism."

The last movement is of the scherzo type. The rhythms are more playful and less forbidding of aspect. This movement subsides into a quiet, peaceful epilogue, which in its serenity and its euphony impresses the writer as one of the choicest passages that "modernism" has yet produced. No pains were spared in rehearsal of this very difficult score, and the performance was masterful.

Pilati's little Suite, consisting of an Introduction, Sarabande, Minuet and Burlesca, was pleasant music, charmingly played.

Loeffler's Music Impresses

Loeffler's two pieces once more proved him (if such proof were necessary) one of the most significant and most inspired composers not only of our country, but of our time. Though it is customary to speak chiefly of Loeffler's refinements and subtleties, the "Pagan Poem" presents a large tonal canvas, which the composer is amply able to fill with significant matter. He shows also in the "Canticum" rare powers of lyrical expression. To Mme. Frijsh and to Dr. Koussevitzky one can allot praise only in superlative terms for such a

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ANNOUNCE LISTS FOR OXFORD FESTIVAL

International Jury Names Works for July Programs

LONDON, Feb. 15.—The complete programs chosen by the jury for the ninth festival of the International Society for Contemporary Music, to be held in London and Oxford in July, have just been issued.

As previously announced, the United States will be represented this year by two works: Roger Sessions's Piano Sonata and George Gershwin's "An American in Paris" for orchestra.

The programs are as follows:

FIRST ORCHESTRAL CONCERT

Dukelsky's Second Symphony.
Roman Palester's "Muzyka Symfoniczna"
Anton Webern's Symphony for small orchestra
Constant Lambert's "Music for Orchestra"
Virgilio Mortari's "Rapsodia"
George Gershwin's "An American in Paris"

SECOND ORCHESTRAL CONCERT (With Chorus)

Vladimir Vogel's two orchestral studies
Fernand Quinet's "Trois Mouvements Symphoniques"
Juan Jose Castro's "Tres Trozos Sinfonicos"
Vaughan Williams's "Benedictus"
Szymanowski's Polish songs (for chorus)
Albert Roussel's Psalm 80

CHAMBER CONCERT

Marcel Delannoy's String Quartet
Otto Joki's Sonatina for piano
Jean Cartan's Sonatina for flute and clarinet
Goossens's Second Sonata for violin and piano
Mario Pilati's Quintet for piano and strings.

BALLET PERFORMANCE

Hindemith's "Wir bauen eine Stadt"
Erwin Schulhoff's "La Sonnambule"

CONCERT FOR UNACCOMPANIED CHORUS AND SMALL ORCHESTRA

Lev Knipper's "Suite Lyrique"
Roger Sessions's Piano Sonata
Josef Koffler's Trio for violin, viola and 'cello
Jean Huré's "Ame en peine" for chorus
Ferencs Szabo's "Lied der Wölfe" for chorus
Egon Wellesz's three a cappella choruses
Jan Maklakiewicz's Four Japanese Songs for voice and small orchestra
Ernesto Halffter's Sinfonietta

ANNOUNCE DATES FOR BOSTON BACH FESTIVAL

Six Days to Be Devoted to Hearings of
Mass and Orchestral and Solo
Numbers

BOSTON, Feb. 20.—The dates and programs for the Bach Festival to be given next month by the Boston Symphony have been announced. The festival will be given in celebration of the orchestra's fiftieth anniversary in Symphony Hall, under Serge Koussevitzky, with an assisting chorus and soloists, from March 24 to 29.

The program on March 25 will be dedicated to the memory of the orchestra's founder, the late Major Henry

L. Higginson. On this occasion Professor Bliss Perry will give the memorial address.

Participants with the Boston Symphony in this festival include the Harvard Glee Club, Radcliffe Choral Society and Bach Cantata Club of Boston; Amy Evans, soprano; Margaret Matzenauer, contralto; Richard Crooks, tenor; Fraser Gange, baritone; Alexander Borovsky, pianist; Regina Patorni-Casadesus, harpsichordist, and Wallace Goodrich, organist.

Bach's B Minor Mass is scheduled for two performances on March 24 and 28. On March 25, besides Professor Perry's address, the program includes organ and harpsichord numbers. On March 26 the Second Brandenburg Concerto, First Orchestral Suite, D Minor Piano Concerto and the Magnificat will be heard; on the afternoon of March 27 the Third Orchestral Suite, Concerto for two violins and cantatas "Ich bin ein guter Hirt" and "O Ewigkeit." On Saturday evening, March 28, the cantatas "Christus lag in Todesbanden" and "Ein feste Burg," the fifth Brandenburg Concerto and piano numbers will be performed.

Music Profession Vindicated

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trial before Magistrate Dreyer in the Municipal Court, but another conviction followed, last July. Sentence was suspended, but David M. Neuberger, Mr. Harris's attorney, appealed the decision.

Statement by Committee

Percy Rector Stephens, chairman of the committee for the defense, declared that the committee was "highly elated over the victory for the music teaching profession.

"We felt confident of receiving justice, however," he continued. "We would further urge the profession, which has rallied so thoroughly to this cause—which is its own, after all—to take practical means to be prepared for any such emergency in the future. It would be a wise plan to raise a fund for just such a purpose, so that the onus will not be thrown on any one person."

The committee has expended large sums for the defense, he said, and although many contributions from individuals and organizations have been received, there still remains a balance wanting. Mr. Stephens said that further contributions may be sent to Wilfried Klamroth, treasurer, 169 East Seventy-eighth Street, New York.

REINER FOR STADIUM

Conductor Confirms Reports of Philadelphia Engagement

Fritz Reiner, who concludes his conductorship with the Cincinnati Symphony this season, will conduct concerts in Milan and Naples during May. He will then lead the New York Phil-

As MUSICAL AMERICA went to press, the death of Dame Nellie Melba shocked and grieved the world which for many years had acknowledged her a queen of song. The great soprano passed away on Feb. 23, in St. Vincent's Hospital at Sydney, Australia, her native land, of a complication of ailments, her vitality being sapped by an infection acquired in Egypt. She was 70 years old.

Nellie Melba made her operatic debut at Brussels in 1887, as Gilda, after some preliminary singing and study with Mathilde Marchesi. In her conquest of the world, she came to America in 1893, making her debut at the Metropolitan in "Lucia." She remained at the Metropolitan until 1898; reappeared there later and at the Manhattan in 1907; and after that time made various tours and opera appearances on special occasions until a few years ago.

Her girlhood name was Helen Mitchell. In early life she married Capt. Charles Armstrong, but they were subsequently divorced.



Photo by International

Dame Melba

The full story of this great artist's remarkable career will be told in the next issue of MUSICAL AMERICA.

harmonic-Symphony in its series of concerts at the Lewisohn Stadium from July 28 to Aug. 10. After the New York engagement, Mr. Reiner will conduct the Philadelphia Orchestra Summer concerts in Robin Hood Dell, during the week of Aug. 11-18.

Beginning Oct. 1, he will conduct the Philadelphia Grand Opera Company for part of the season, and also hold classes in conducting and ensemble at the Curtis Institute, according to a confirmation issued by the conductor.

It is expected that Albert Coates will return as a guest conductor at the New York Stadium. It is reported in the European press that he is to conduct for four weeks, instead of three, as last Summer. This would mean that Willem van Hoogstraten, hitherto regular Stadium conductor, would conduct only during two weeks of the season, unless the usual length of the series were extended.

LUDWIG WIELICH JOINS MUSICAL AMERICA STAFF

Well-Known Musical Journalist Returns to His Former
Affiliation

Ludwig Wielich, one of the best known and most popular men in the musical journalistic field, joined the staff of MUSICAL AMERICA on Monday, Feb. 16. Mr. Wielich has been associated with many musical enterprises during the last twenty years and was for a number of years on the staff of this journal during the régime of the late John C. Freund.

His return to his former activity on this publication adds another member to the group which contributed to making the paper so conspicuous a constructive force a decade and a half ago and similarly so today.

Mr. Wielich has a wide acquaintance among operatic artists, as he is a master of some six languages, as well as among the outstanding personalities in the concert and teaching fields. He is an accomplished *feuilletonist* and for some years wrote the popular column of intimate chatter, "Behind the Curtain," in MUSICAL AMERICA. During the coming months he may revive that department.

Schipa Scores in "Mignon"

DALLAS, Feb. 20.—Tito Schipa, singing in "Mignon" during the Chicago Civic Opera's recent visit here, scored an immense success before an audience of more than 5000. The tenor was called before the curtain many times by the ovational response of the listeners.

Berlin Philharmonic to Tour Britain

The Berlin Philharmonic will again give concerts in Great Britain this Winter under the baton of Wilhelm Furtwängler. In addition to its tour of Holland, previously announced, the orchestra will visit London, Birmingham, Liverpool, Newcastle, Glasgow, Dundee and Edinburgh.

Included in the Philharmonic's programs in Great Britain and Holland will be the Overture to Hindemith's opera, "Neues vom Tage."

Novel by Basil Maine, London Critic,
Published in America

"Rondo," a novel by Basil Maine, music critic of the London *Morning Post* and London correspondent for MUSICAL AMERICA, which was reviewed in MUSICAL AMERICA recently, is now published in this country by Longmans Green.

Mr. Maine's new book, "Plummer's Cut," a novel of East End London, is to appear next month.

New Russian Opera Based on Life of John Reed

MOSCOW, Feb. 6.—An opera based on the life of John Reed, young American Communist and author, who died here of typhus in 1920, has been composed by M. Kochmarov. Reed adopted Russia as his permanent home after the revolution in order to show his ardent faith in the new social doctrines, but fell a victim to privations. He was buried near Lenin's tomb in the Red Square, an honor accorded to few martyrs of the Revolution.

Kochmarov is the composer of several operas. The new work is scheduled for a premiere in May.

WILL subscribers who can spare a copy of MUSICAL AMERICA, issues of Nov. 1, 1924, and Nov. 8, 1924, communicate immediately with the Editor of MUSICAL AMERICA, Steinway Building, 113 West Fifty-seventh Street, New York?

"Peter Ibbetson," Dream-Fantasy, Introduced by Metropolitan

Second Opera by Deems Taylor, Commissioned by Broadway Opera Institution, Given Premiere by Distinguished Cast—Bilingual Libretto Based on du Maurier Novel Utilizes English and French—Workmanlike Score Uses Folk-Song Material Deftly, but Fails to Capture Deepest Poetic Implications of Moving Story

By JOHN ALAN HAUGHTON

PETER IBBETSON," an opera in three acts and eight scenes by Deems Taylor, libretto by Constance Collier and Mr. Taylor from the novel by George du Maurier, as reported in the previous issue of MUSICAL AMERICA, had its world premiere at the Metropolitan Opera House at the Saturday matinee of Feb. 7. As this publication went to press the night before, only a short sketch of the genesis of the work was possible in the Feb. 10 issue.

The cast was as follows:

Peter Ibbetson.....	Edward Johnson
Colonel Ibbetson, His Uncle.....	Lawrence Tibbett
Mary, Duchess of Towers.....	Lucrezia Bori
Mrs. Deane.....	Marion Telva
Mrs. Glyn, Her Mother.....	Ina Bouraskaya
Achille, Proprietor of "La Tête Noire".....	Angelo Bada
Major Duquesnois.....	Leon Rothier
The Chaplain of Newgate Prison.....	Louis D'Angelo
Charlie Plunkett.....	Giordano Paltrinieri
Guy Mainwaring.....	Millo Picco
A Footman.....	Marek Windheim
Diana Vivash.....	Phradie Wells
Madge Plunkett.....	Grace Divine
Victorine.....	Philine Falco
A Sister of Charity.....	Minnie Egner
Manservant.....	Alfredo Gandolfi
The Prison Governor.....	George Cehanovsky
A Turnkey.....	Alfredo Gandolfi

THE PEOPLE OF THE DREAM

Pasquier de la Mariere, Peter's Father.....	Claudio Frigerio
Marie Pasquier, Peter's Mother.....	Santa Biondo
Madame Seraskier.....	Aida Doninelli

Based on Famous Novel

Mr. Taylor's opera utilizes in the main the principal characters and incidents of du Maurier's famous novel, which created a furore in the 'nineties. The dramatic version made by John Raphael some twenty years ago, but not produced until after the outbreak of the war, in a revision in which Constance Collier collaborated, had a great success in London. This success was duplicated on its production in New York at the Republic Theatre in April, 1917, with John Barrymore in the name-part, Lionel Barrymore as Colonel Ibbetson and Miss Collier, the original Duchess of Towers of the London production, in the same role.

The libretto fashioned by Mr. Taylor and Miss Collier departs from the dramatic version in the arrangement of its scenes, in the inclusion of some additional matter from the novel and other interpolations. The four-act dramatic version has been compressed into three acts, with three scenes in the second act and four in the last.

One scene occurring in the published musical score—that of the dream visit of Peter and the Duchess to the Opéra—was omitted in performance.



Acme

Deems Taylor, Composer of "Peter Ibbetson" at Work on His Score at His Farm, "Taylor's Folly," Near Stamford, Conn.

In the play, the dream scenes were not counted as separate, and the scene of the murder in Ibbetson's rooms was much longer and was dignified by the name of act. The last act was in two scenes, laid in the prison, covering the lapse of forty years of Peter's incarceration.

Story of the Opera

For those who are not familiar with the story of "Peter Ibbetson," the events of the opera may be briefly summarized:

Peter Ibbetson, a young architect in London of the eighteen-fifties, is in reality Pierre Pasquier, born of a French father and an English mother. His childhood had been passed in Passy, then a suburb of Paris. When death took his father and his mother suddenly, he had been adopted by a relative, Colonel Ibbetson, and required to change his name. A childhood companion of his Passy days was Mary Seraskier, who disappeared from his life at the same time that his home was broken up.

In the drawing room of a country house in England, Peter sees and admires extravagantly, the Duchess of Towers, who in turn admires him. In the novel they do not meet on this occasion, nor does either know that the other is the object of the childhood romance. In the opera each makes inquiries and learns who the other is.

On a visit to an inn in Passy, Peter has a nightmare, in which the Duchess of Towers comes to his rescue. In the dream she tells him the secret of "dreaming true," but as yet neither recognizes the other. This is the version of the novel. In the opera, they have already discovered each other's identity, and shortly after Peter wakes, the Duchess, taking refuge from a thunder storm, comes into the inn, where they have their first actual meeting.

A Tragic Dénouement

Act III begins in Colonel Ibbetson's rooms in London. He has been annoying a Mrs. Deane with his attentions and has also written her a letter, in which he claims Peter as his illegitimate son. Mrs. Deane shows Peter the letter. When Colonel Ibbetson comes

in, a quarrel ensues, in which Peter kills the Colonel. He has, in the next scene, been condemned to death, but his sentence is commuted at the last moment to life imprisonment. Mary sends him a letter by Mrs. Deane telling him of the happiness that can be theirs in their dream life.

The final scene occurs forty years later, when Peter, now an old man, dies and Mary, still youthful, welcomes him to the Elysian Fields, which bear a striking resemblance to the old garden in Passy.

Estimate of the Score

It appears to the present reviewer that "Peter Ibbetson" shows a marked advance over Mr. Taylor's "The King's Henchman." That it lacks both the charm and the originality of Mr. Taylor's ballet, "A Kiss in Xanadu," seems also evident.

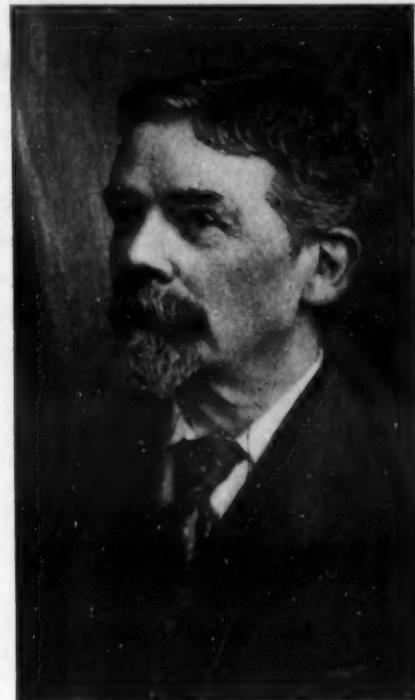
Mr. Taylor has, in the interval, given careful study to his orchestration, with the result that, while occasionally robustious, it was never thick. Clarity was evident everywhere.

That the music as a whole fitted the story, cannot be said. The theme of "Peter Ibbetson," the desire to live over again happy days, the need to find in dreams all the romance and beauty which living hours deny us, has its roots deep in the heart of mankind. It is a theme of tenderness and of anguish, it touches the chords of filial love, the associations of forgotten childhood, all the memories sunk in the limbo of dear, lost things which every man would conjure up if he could.

Test of an Art Work

What, then, must be the music capable of doing this? Must it not vibrate in harmony with one's own heart strings? Must it not be sounded forth from orchestra and voice in such a manner as to make every listener feel that it is his own brain which is conceiving the music heard by his own ear? After all, that is the test of every work of art if it is to appeal, the *mot juste* whether that *mot* be actually a word, or, figuratively, a musical phrase, the stroke of a brush or the gash of a chisel.

That, by and large, Mr. Taylor has



George du Maurier, Author of the Novel, "Peter Ibbetson" Upon Which the Story of the Opera Was Founded

done this for "Peter Ibbetson," cannot be said. His music does not seem germane to the story, except in passages where he has utilized French folk-tunes as a choral background to his dream scenes. This is the result of clever discrimination, backed by close study of Prout and Stravinsky rather than of inspiration. Nowhere in the score in there any melody, or any harmonic orchestral combination, which makes the listener feel: "This is so, because it could not be otherwise." A good deal of the score might, in fact, have been very much otherwise.

Use of French Folksong

In one scene the approach was so close that it was only by the weight of one poor scruple that the scale refused to turn. This was in the dream scene occurring in the Chaplain's room in the prison. Against a background of muted 'cellos and violas, with harp accompaniment, the chorus, out of sight, sings a delightful old French song, "Quand je vais au jardin d'amour." This accompanies Mary's coming to Peter in his dream, and telling him of all that life is going to mean to them both from then on. It was well handled. Not only was it impressive, but it touched for a moment the rim of sheer beauty.

The vocal line of the work lacks both interest and originality. There is too much of a syllable for every tone and a tone for every syllable; this gives often a staccato quality to the voice parts. The orchestra fares better. Mr. Taylor does some charming things with his woodwinds; per contra the presence of the bright, cheerful notes of the celesta in passages of sombre import seems a mistake. You cannot make a celesta sound gloomy, no matter what you play on it!

Occasionally, Mr. Taylor overdid his orchestration, as at the moment preceding the entrance of Major Duquesnois in the inn scene. When Peter is told by the waiter of the identity of the old man who comes every day for his *apéritif*, there is a burst of or-

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London Hails Visiting Notables of Concert World

Piano Recitals by Artur Schnabel Attract Enthusiastic Audiences — Mengelberg Conducts Concerts of London Symphony — His Brahms Interpretations Questioned — Stravinsky Is Soloist in Festival of His Works

By BASIL MAINE

LONDON, Feb. 5.—January is one of the uneventful months in the English music year. Recitals and concerts have started again after the Christmas vacation, but nothing out of the ordinary has happened. We cannot boast of picturesque events such as Jeritza in Suppé's "Boccaccio" or a production of Erwin Dressel's "Armer Kolumbus" or an up-to-date Gounod's "Faust" or Rathaus's "Fremde Erde."

We pursue a more even course, which to the outside world may appear rather dull, but which, I am convinced, is better for us and our music in the long run. Such hectic happenings as those which I have quoted, would be nothing but a disturbance at a time when tendencies in public taste are just about to be felt. Those tendencies will be all the stronger and more natural if they are allowed to work without irrelevant interference from outside. The English like their music, if possible, without atmospherics.

Schnabel Divides Listeners

As examples of public taste here, the recent reactions to two outstanding performers may be enlightening. Both Artur Schnabel and Willem Mengelberg have caused mild outbreaks of partisanship. The Austrian pianist, after a most determined and concentrated campaign in which the element of social influence has not been entirely absent, has now gathered a large and enthusiastic public. Of the programs I have heard, by far the most impressive was the Beethoven-Brahms recital given in the Queen's Hall on Jan. 27.

The last Schnabel concert that I heard before this one was devoted to Schumann, Schubert and Chopin. That was an interesting, but not a convincing, experience. A purely intellectual treatment of the Romantic period is not likely to be successful. Even the swooning lyricism of Schumann's Phantasie (Op. 17) was occasionally checked so that we could be aware that the work was proceeding according to a design. And Schubert's Three Klavierstücke were propounded in a manner that was curiously like one of Professor Tovey's masterly analyses. That is to say, they left one highly stimulated but a little sceptical. Chopin's Twenty-four Preludes formed another controversial performance at this pianist's hands. Chopin became a singer whose songs were touched with austerity. The edge of their pathos was less keen. Their pulse was that of the German Lied, no longer that of the Italian aria.

The Beethoven-Brahms recital was another matter. Schnabel left no room for controversy here. For no

other composers can sustain the strenuous idealism of this pianist more firmly than these two. And to make assurance double sure, he had chosen Beethoven's Opus 110 and Opus 111 and Brahms's Opus 119, works which with their sublimated experience allowed the player the fullest possible scope for the exercise of his power.

Schnabel commands a remarkable range of expression—from the vehement assertion of the answering phrase in the second movement of Beethoven's A Flat Sonata to the attenuated, almost unreal, tone of the recitative of the next movement. The wonder is that these qualities can be logically connected. When he shows that they can be, by setting Brahms's Opus 5 in its proper relation to the austerity and acquired wisdom of Opus 119, or again by throwing a sudden light upon the organic development of Beethoven's C Minor Sonata, the wonder is no less. Indeed, the Arietta of this work revealed once more that in Schnabel we have what today is most rare—a real interpreter of Beethoven's mind, whether it is in fierce revolt or has at last gained an exalted serenity.

Mengelberg Rouses Controversy

The division of opinion over Mengelberg's conducting has not been exploited to the same extent, although it is sharp enough. There can be no doubt that he has exercised a beneficent tyranny over the London Symphony and has obtained from that body performances not possible before. As for his readings, these have greatly varied. I recall a splendid performance of Mozart's "Prague" Symphony given a few days ago in the Albert Hall. Mengelberg's fastidious care for detail, his clear-cut phrasing, the precision of each of his strokes of emphasis—above all, the perspective of his interpretation—made this a most satisfying experience.

But, curiously enough, it was this very quality of perspective which his reading of the "Tristan" Prelude lacked; and to find the reason one did not need to look further than the conductor's conscientious regard for every phrase and moiety of a phrase, which seemed to break up that mighty wave of music and prevent the full force of its rising. On the other hand, Mendelssohn's "Midsummer Night's Dream" Overture was another example of the good influence of his strong methods. The contrasting of the episodes was effected with a judgment beautifully clear and certain.

The Conductor and Brahms

Where Schnabel is strongest, Mengelberg, it seems to me, is least authoritative—I mean, in the interpretation of Brahms. I recall one particular performance of the Third Symphony. Whatever else this reading was, it was not conciliatory. There are those who like it least of Brahms's symphonies. For my part, I prefer it to all and yet admit that it is the most difficult to attend to consistently.

Mengelberg's view of the work does not make things easy for the listener, whether he be ordinary or otherwise. His passion for clarity leads him to reduce all tempi, so that the feeling of all movements (save for the outburst in the last) is approximately the same. Doubtless, he has good reason, but I cannot think that the slow



Two Composers Who Have Figured in London's Recent Music: Arnold Schönberg, Right, Who Conducted His Own Music; and Igor Stravinsky, Who Played His. Both Appeared with the British Broadcasting Company Symphony.



pace he sets for the third movement can be defended on any grounds. Thereby the one chance of effecting a contrast is thrown away and the Symphony, seen thus, fails both from the psychological and aesthetic points of view.

Stravinsky Concert Given

The Stravinsky concert on Jan. 28 was another test of the trend of public opinion here. The Overture to "Mavra" was coldly received; the Piano Concerto, in which the composer was soloist, was hardly more successful; "Apollo Musagetes" roused enthusiasm, and "Sacre du Printemps" brought the concert to a triumphant end. This concert seems to have proved that in England the general public prefers Stravinsky in his early and latest manners. The neo-classical phase is unpopular.

This is not at all a bad judgment of the composer's career up to date. Certainly, the period during which he professed to be stifling "expression," finding it not only unnecessary but abhorrent, was an arid patch. Essential to his development it may have been, but it cannot be defended upon any aesthetic ground whatsoever. The critics who attempt to do so are compelled to confound all known values, and to throw out a smoke-screen of verbosity.

Four studies for orchestra, "Danse," "Excentrique," "Cantique" and "Madril," were also heard. The British Broadcasting Symphony played the music, with Ernest Ansermet as conductor.

Schönberg Conducts Own Works

The British Broadcasting Company's fifth season of concerts of contemporary music opened recently with a program devoted to works by Arnold Schönberg. The composer conducted the B.B.C. Symphony in his transcription of Bach's Prelude and Fugue in E Flat Major for organ and his own monodrama, "Erwartung" (Expectation), Op. 17, in which the soprano soloist was Margot Hinnenberg-Lefebvre.

Poulenc's new "Concert Champêtre" (Sylvan Concerto) for harpischord and

orchestra was recently given its first performance in England by Wanda Landowska and the British Broadcasting Company Symphony, under the baton of Ernest Ansermet, in Queen's Hall.

Maggie Teyte, noted English soprano, who has not been heard in America for many years, is still actively engaged in concert work in Europe. She was soloist recently with the British Broadcasting Company Symphony, under the baton of Stanford Robinson.

Other Interesting Concerts

Sibelius's Violin Concerto was played in London by Emil Telmányi at a recent concert of the Royal Philharmonic Society, Vaclav Talich conducting. The same week the Finnish composer's "Voces intimae," Op. 56, was given on an English radio program by the Stratton String Quartet.

Elena Gerhardt, celebrated lieder singer, gave a program of Schubert, Brahms, Wolf and Strauss songs from the British Broadcasting Company's studios on Feb. 5.

Pavlova's Death Mourned

The death of Anna Pavlova removes one of the great figures in the history of ballet. Her dancing embodied something of the austerity of sculpture. There was in her presence the same remoteness, clarity and serenity that are found in carved stone.

Her dances seemed to have no relation with time. They were, without beginning and without end, strangely intangible. Yet she employed merely the steps and alternations that are known to every dancer in the *corps de ballet*. These fundamental movements became crystallized by the perfection of her expression, were purged of all alloy, and were projected before us for a brief moment, so that we could realize how much lower we were than the angels.

In all her work it may be said that poise and movement were so justly related, so finely phrased, that the dance unfolded itself before our eyes as an organic growth and afterwards remained in the mind as something fixed, unified, inevitable.

Goethe and Beethoven: More Anecdotes of a Great Poet

*How Beethoven's Tragic Death Left the Sage of Weimar Silent and Unmoved—
The Last Years of Goethe and His Curious Foibles*

An important contribution to the centenary of Goethe's death, which will be celebrated next year, is the volume of essays, "Goethe and Beethoven," by Romain Rolland, noted French author and musicologist. The concluding installment of the essay, "The Silence of Goethe," which forms a part of this work, soon to be published in an English translation, is herewith presented for the first time to the readers of MUSICAL AMERICA. The first installment was published in the issue of Feb. 10.—Editor, MUSICAL AMERICA.

By ROMAIN ROLLAND

Translated by G. A. Pfister and E. S. Kemp

[Concluded from the previous issue of MUSICAL AMERICA]

JUST then death knocked at Beethoven's door.

At the first news of the danger, Hummel, the Weimar Hofkapellmeister and a cherished friend of Goethe, left to bid a last farewell to his great fellow artist, taking with him his wife and his young pupil, Ferdinand Hiller, for whom Goethe showed a fatherly affection. They arrived in time to find Beethoven still fully conscious and happy to see the old couple again. They embraced each other and they talked. Hummel and Hiller paid four visits (Feb. 28, March 13, March 20, March 23, 1827). Each time they found him weaker. The sun was setting.

At the last visit the sufferer could no longer speak; his teeth were clenched in the supreme struggle. Frau Hummel bent over him and wiped the sweat from the dying man's brow. Beethoven's expression at this moment had a striking effect on young Hiller. Forty years later he wrote: "I shall never forget the look of gratitude in those broken eyes (*sein gebrochenes Auge*) as he turned them on her."

The Passing of Beethoven

Three days later Beethoven died. Hummel was present at the funeral. On April 9 he returned to Weimar, and met Goethe again. . . .

Nothing. . . . Goethe asked no questions. . . . Goethe found nothing to say. . . .

Nothing? Yes, he did say something—a year later. And it was all he ever said on this subject.

In 1828, in his report on the *Monatsschrift der Gesellschaft des vaterländischen Museums in Böhmen*, Goethe wrote, in stilted fashion:

"Mention should be made of the 'Requiem' by Tomaschek, to which we shall refer separately in greater detail, because it is one of the most recent creations of the famous composer; we should also make honorable mention of the religious service held in Prague on the occasion of Beethoven's death" ("So wie zugleich der für Beethoven veranstalteten kirklichen Totenfeier ehrend Erwähnung zu tun").

His pen had compelled him to write the name "Beethoven" . . . "ehrend Erwähnung! . . ."

And this is the one single reference



Dr. Eugene Schenk, Vienna

The House in the Schwarzschannergasse in Vienna Where Beethoven Died. Below, a Contemporary Caricature of the Composer by Josef Weidner



to Beethoven in the whole of Goethe's writings!

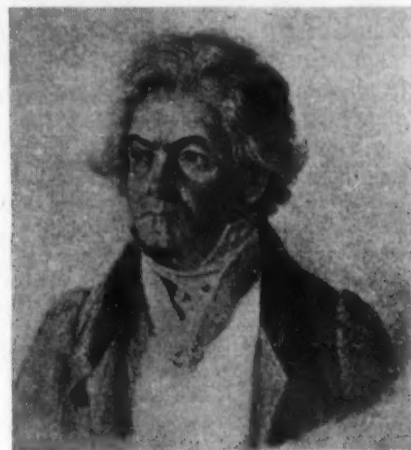
Goethe's Strange Silence

"Nil mirari."

Whatever we may feel, let us do as Goethe did—let us try and understand.

In all that we have noted not a trace of personal hostility is to be found. The thought of Beethoven, whose mind and person had for a moment fascinated him, no doubt distressed and troubled him; so Goethe put it from his mind. It would, however, be utterly false to maintain that he ever showed the slightest dislike for him.

There are other great musicians whom physically Goethe could not tolerate. Weber, for instance, whose last visit (July, 1825), just before his death, leaves us a terrible impression. Weber, already suffering from his last illness, was announced. He was kept



Beethoven in the Year 1824, from a Drawing by Stefan Decker

waiting in the antechamber. Twice afterward he was asked for his name, a name famous throughout Germany since the triumph of his opera "Freischütz" in Berlin in 1821, and even in Weimar in 1822, where Goethe had heard it in 1824, as well as "Euryanthe." When at last he was admitted to Goethe's presence he found "a man of stone," ice-cold and stern, who spoke to him with a frigid politeness on matters of no moment. Not a word was said of his music. Weber left, deeply hurt, went to bed shaking with fever, remained in bed at his hotel for two days without anyone troubling about him, and left Weimar forever.

His Dislike of Weber

This was a case of Goethe's dislike for the whole man with all his attributes. He disliked Weber's person, his leanness, his sickliness, his grotesque shape, his perpetual snuffling, his ugly spectacles; the whole wretched appearance of the man irritated the Olympian: he disliked his mind, the mind of the self-appointed mouthpiece of the national and military instincts of the vulgar, which Goethe despised. He disliked his noisy, rowdy music—



Courtesy of N. Y. Public Library

The Composer on a Promenade, from a Lithograph by Josef Tejcek

"A lot of noise for nothing," Goethe grumbled as he left the theatre after the second act of "Oberon." Finally he disliked the man who set stupid poems to music; this was an unforgivable offence in Goethe's eyes, and we may add that on this latter point Beethoven condemned Weber with equal severity.

There is nothing of this kind in the case of Beethoven. Let us remember Goethe's feeling of respect and astonishment when he first met Beethoven (1812):

"Zusammengesfasster, energischer, inniger habe ich noch keinen Künstler gesehen." ("Never have I seen an artist who is more concentrated, energetic and ardent.")

Beethoven made a great impression on Goethe. But the latter feared him; it was apprehension of a claim to equality, a claim which he must set aside.

Goethe was too noble to refuse to admit equality in others. For him it should have been rather a reason for seeking out Beethoven.

Musical Tastes Analyzed

Was it his music, then, that he disliked?

In all our researches we have not found a single fact suggesting that Beethoven's music was not frequently performed in Weimar, either at concerts or at the theatre, or, for that matter, even at Goethe's own house. Under the very direction of Goethe performances of "Egmont" were given at the Weimar Theatre, with Beethoven's incidental music, and of "Fidelio" in 1816. Whether he liked this music or not, he respected the composer's artistic rights and independence; he would never have hindered his triumphal progress.

Besides, Beethoven's greatness was

(Continued on page 48)

Paris Applauds Concert and Operatic Novelties

Festival of French Music, Under Albert Wolff, Marks Fiftieth Anniversary of Lamoureux Orchestra—d'Indy Conducts His "Mountain" Symphony — Bruneau's "Virginie" Given Premiere at the Opéra—"Boris" Sung by Russian Opera with Cast Including Chaliapin and Ganna Walska

By GILBERT CHASE

PARIS, Feb. 5.—Among the outstanding musical events of the season thus far must be included the "Festival in Honor of French Music" given by the Lamoureux Orchestra under the baton of Albert Wolff on Jan. 3, 4, 10 and 11. This festival served to celebrate the fiftieth anniversary of the orchestra's founding. It not only enabled one to appreciate the peculiar qualities of French music in some of its most characteristic manifestations, but also gave an opportunity to pay tribute to the founder of the orchestra, Charles Lamoureux, and to his immediate successor, Camille Chevillard. Both conductors played an important role in the introduction and diffusion of Wagner's music in France, as well as in revealing to the public the early works of French composers who have since become famous, such as Debussy, Chabrier, Ravel, d'Indy, Dukas, Roussel and Schmitt.

One of the most impressive moments in the festival came when Vincent d'Indy, who is approaching his eightieth birthday, mounted the podium to conduct his "Symphonie sur un chant montagnard," which was given its première by Lamoureux in 1887. In spite of his years, d'Indy conducts with vigor and authority. Upon the termination of the performance, he was given an enthusiastic ovation. The Parisian public, which has not always been entirely just to d'Indy, was apparently desirous of atoning for its past sins on this occasion. Now it is up to the conductors to do their part, by playing his works more often.

Representative Works Heard

The first half of the festival brought hearings in concert form of excerpts from Silvio Lazzari's "La Lépreuse," Alfred Bachelet's "Quand la Cloche sonnera," Guy Ropartz's "Le Pays," Ernest Chausson's "Le Roi Arthus," and Paul Dukas's "Ariane et Barbe-Bleue." Of these operas, the first three figure in the repertoire of the Opéra-Comique, although they have not been performed lately. The fourth has never been mounted in its entirety in France. As for the fifth, everyone knows the world-wide success which it has obtained.

The third and fourth concerts of the festival were devoted to symphonic works by Alberic Magnard, Lalo, d'Indy, Duparc, Debussy, Chabrier, Bruneau, Charpentier, Pierné, Rabaud, Hübner, Fauré, Roussel, Ravel and Florent Schmitt. Lack of space forbids detailed comment upon each item

of the program, but since many of my readers may not be familiar even by name with Duparc's rarely-heard symphonic poem "Lénore" (the only work in this form written by this composer, who is known chiefly as a writer of songs), I should like to mention that this is a beautiful work, which by no means deserves to be neglected.



Vincent d'Indy, the Celebrated French Composer, Who Is Nearing His Eightieth Birthday, Conducted His "Mountain" Symphony in Paris Recently

The festival enlisted the services of numerous soloists, among whom the sopranos, Germaine Lubin and Marcelle Bunlet, and the tenor, José de Trevi, particularly distinguished themselves. Marguerite Long gave an impeccable performance of the piano part in d'Indy's "Mountain" Symphony, and Mlle. Ben Sedira was the soloist in Ravel's "Shéhérazade." An interesting feature of the festival were the talks on music given by Henry Bidou, Edouard Herriot, Paul Valéry and Maître Henri-Robert, the last two of whom are members of the French Academy. Much credit is due to Albert Wolff and his men for the admirable manner in which they presented these unusually interesting programs.

Bruneau Opera in Premiere

Alfred Bruneau's lyric comedy in three acts, "Virginie," book by Henri Duvernois, was given its première at the Paris Opéra on Jan. 9. The heroine of the story is Virginie Déjazet, the famous French actress. M. Duvernois, known as the prince of French storytellers, has mingled fact and fancy in depicting an episode of Déjazet's life in 1825, when the actress was at the outset of her career.

The first act shows her preparing to celebrate Christmas Eve with a group of artist friends in the studio of a famous painter. A stranger, who happens to be the son of a nobleman, arrives on the scene. Attracted by the beauty of the young actress, he invites her to come and sing at his house that evening. Virginie, who also feels an attraction for the newcomer, accepts.

The second act accordingly transports us from the humble atelier to the sumptuous mansion of the Comte de Jourville-Carquèze, where Virginie obtains a great triumph and becomes

the idol of the hour. She is urged to stay, but insists upon returning to the studio, declaring that she cannot desert her poor friends. At the same time she realizes that she is in love with Marcel, the wealthy nobleman's son.

Upon returning to the studio, Virginie finds that the Bohemian life of

nia" and "E lucevan le stelle," had to be repeated, as the audience broke out into cheers and cries of "Bis!" ("Encore.")

Mr. Rayner's success was fully merited, for his is a voice of exceptional quality, handled with splendid artistry. In addition, he has a good stage presence and considerable histrionic ability. Withal he is modest and dignified in demeanor. He is an artist of whom America may well be proud.

Chaliapin in "Boris"

The Paris Russian Opera's long-awaited revival of "Boris Godounoff," with Feodor Chaliapin in the title role, took place on Jan. 14 and came up to the high expectations aroused by this company's previous achievements. To be sure, Chaliapin has sung Boris in Paris before, but never under such ideal conditions; never, that is, in a perfectly homogeneous production of Moussorgsky's great opera, surrounded entirely by his own compatriots—a group of artists steeped in the traditions of Russian music and united by the common bond of exile. In so nationalistic an opera as "Boris," these factors are not to be slighted.

Everyone knows to what extent Chaliapin has identified himself with the role of Boris, making of it one of the greatest musico-dramatic impersonations of the age. It is so easy to overstep the line, and make the part simply melodramatic! But Chaliapin never makes a false move; he lives the part. He is Boris.

The famous singer was ably supported by Dimitri Smirnoff as the false Dimitri, Ganna Walska as Xenia, Hélène Sadoven as Marina, M. Jitovskiy as Pimen, C. Kaydanoff as Varlaam, N. Lavretzky as Missail, Alexandrovitch as the Idiot, and A. Antonovitch as the Nurse. The brilliant costumes and the admirable settings were designed by Ivan Bilbine. The orchestra was conducted by Michel Steiman.

Cortot Leads Symphony

Much interest was created by the first appearance of Alfred Cortot as conductor of the Paris Symphony since he mounted the podium to conduct Bach's Second Brandenburg Concerto at that orchestra's inaugural concert in 1928. At one time Cortot was very active as a conductor, but of late years he has appeared before the public almost exclusively as a pianist. There is no doubt that he possesses all the essential qualities of a conductor, and it is to be hoped that he may be heard more frequently in this capacity in the future.

Edwin Ziegler, tenor, recently gave a program of American songs at the Salle de l'Ecole Normale. His list comprised works from the Colonial period, American Indian numbers, modern art songs, an aria from Taylor's "The King's Henchman," cowboy songs and Negro spirituals.

Budapest String Quartet to Return for Another Tour

The Budapest String Quartet sailed for Europe on the Europa on Feb. 16, after a successful first American tour. The members will return about January, 1932, for a three months' tour.

Music Lacks Romantic Quality

Those who have followed M. Bruneau's career thus far may be surprised to find his taking up such a slight subject, for he has hitherto specialized in the musical delineation of Zola's vast rural frescoes. It cannot be said that M. Bruneau has been entirely successful in this transition from the deep, sombre subjects presented by Zola to the comparative frivolity of Déjazet's adventures as depicted by the deft pen of M. Duvernois. The music, in a word, is prosaic, realistic, while the subject is lyrical, romantic. It is not likely that "Virginie" will add greatly to M. Bruneau's reputation as an operatic composer.

The cast included Yvonne Brothier as Virginie, Aimée Mortimer as Rosette, Villabella as Marcel, Rouard as Senneval, and Huberty as the Count. A choreographic divertissement in the second act, arranged by Aveline, featured the danseuses Camille Bos and Lorcía, and the dancer Peretti. The orchestra was conducted by Philippe Gaubert.

Rayner Hailed on Return

Sydney Rayner, American tenor of the Opéra-Comique, who recently returned from a visit to the United States, made his reappearance on that stage on Jan. 11, singing the role of Mario in "Tosca" before a large audience, which was visibly—and audibly—delighted by his performance. Both the famous arias, "Recondita armo-



Dear MUSICAL AMERICA:

So the International Society for Contemporary Music has again been hasty and perhaps unfortunate in its choice of works to represent the United States of America. In your last issue I read that the jury which met in January chose Roger Sessions's Piano Sonata and George Gershwin's "An American in Paris" for its festival at Oxford next Summer.

Now, really!

I don't like Sessions's music very much, but he is an excellent musician; and this new sonata may be better than anything of his that I've heard.

But Gershwin's "American in Paris" was a "flop" when first played here; so why play it at all? And especially at a festival of such an organization as the I. S. C. M.?

Surely, the gentlemen who choose the works—this year they are the Messrs. Honegger, Jirak, Fitelberg, Casella and Berg—ought to know that Gershwin has no real symphonic standing in his own country. Why then should he be selected to represent this country on an international festival's symphonic program? What are we coming to?

It appears that the United States Section of the society, of which section Louis Gruenberg is president, did not send these works. It sent a batch of works which it had examined and approved. Under the by-laws of the International Society I hear a composer may, however, submit direct. So there is nothing irregular in the Sessions and Gershwin works having been submitted and chosen—nothing irregular, except that the International Society has once more shown not too much regard for this country.

I wonder what the Austrian section of the society would think if we were to have a festival here and to represent contemporary Austria chose a work by, let us say, Robert Stolz, the clever operetta composer, or Ralph Benatzky, whose "Einmal kommt der Tag" ("Angoisse d'Amour") can match Gershwin in his own musical comedy field? What a protest they would make! How the fur would fly!

By the way, were you at the premiere of "Peter Ibbetson"? What did you think of Mme. Bori's gown in the year of grace 1857, with "tie-backs" and a bulbous bustle such as were worn in 1877? Chic, eh, what? Still, when we accept Gioconda trailing

a long black velvet train in and out of gondolas and across the slimy by-ways of the Wicked Willage of Venice as any street singer must do, we can swallow Mme. Bori's bustle whole, without a gulp. Or, at least, we ought to be able to!

Happily, Deems Taylor has a saving sense of humor. In chatting with one of the reviewers who had written adversely of his "Peter Ibbetson," he said that in "The King's Henchman" his first step was to prove to himself that he could write an opera at all. In "Peter Ibbetson" he next sought to write an opera that would hold interest as drama. "Next time," he observed with a grin, "maybe I'll try to write an opera that will get by as opera." When he was told that all that was lacking in the festivities of the premiere was a review from his own pen of "Ibbetson," he surmised that it was too early for that. "But I could write a corking one now of the 'Henchman,'" he added.

There is rather a curious comeback which the composer might have, if he cared to argue the point with his erstwhile critical associates, who pointed out how much better the book was than the music and how much more the former had to do with the success of the work. The complaint, as everyone knows, with respect to past American operas has been that they were not good theatre. This, fairly or no, hit the composer harder than it did the librettist. The composer should have had better judgment. He should have known how to pick a good book.

Now comes an opera that, entirely aside from what the reviewers think of the music, seems to have made a very good first impression. "Yes, but that is because of the book," chant the reviewers, in their weighty unison. "You mean," Mr. Taylor might put in, "because at last an American composer has proved himself a man of the theatre!"

Incidentally I note that Taylor is quoted in the *Times* rather gleefully because one of the critics apparently fell into a little trap prepared by the composer for his former brothers of the press. All the reviewers took note of Taylor's use of French folksongs and they agreed with surprising unanimity that these traditional lays were the best part of the score. The composer, be it recalled, tipped them off in advance as to the manner in which these songs had been incorporated. But it now appears that the off-stage song of Mme. Seraskier beginning "Dors Mignonne," was composed by Taylor in imitation of a folksong.

"I just hoped," Taylor is quoted as saying, "that some critic would class that melody as a folksong, and sure enough, one did."

It has long been said that artists and critics are natural enemies. But it takes an ex-critic to dig pitfalls of this kind, and I can't help chuckling along with the composer.

But my chuckle turned to loud laughter when I picked up my Sunday *Herald Tribune* and noted the polite manner in which Walter Damrosch and Lawrence Gilman hammered each other over the merits of "Ibbetson." As one who had himself composed three American operas, all gone to oblivion, it was gallant of the veteran conductor to take up the cudgels for the younger man. It was courageous, too, since anyone may be sure in writing to a newspaper that the

critic will have the last word. But I am not so sure that Mr. Damrosch was wise in his manner of presenting his case. He says too little in behalf of Taylor's music and too much in condemnation of Mr. Gilman's very severe review.

"The article," writes Mr. Damrosch, in referring to this review, "seems to me more like the effort of a district attorney, who is determined to convict Deems Taylor at all cost as a criminal for having composed an opera. It takes so little cognizance of its many beauties, and presents such a terrible arraignment of the defendant's faults and past sins of omission and commission. And it offers apparent and abundant proof that the composition of the opera 'Peter Ibbetson' was a premeditated crime which deserves such punishment as judge and jury may demand and carries with it no recommendation for mercy."

As I have noted before, critics of critics often defeat their own ends by their rashness of statement. I doubt if critics could hold their jobs if they wrote as incautiously as to facts and used such strong language as do the people who write about critics. Lawyerlike and courteous as he is, Mr. Damrosch left himself open to just the sort of annihilating reply Mr. Gilman made. Lawrence is quite willing to agree with Walter that "Ibbetson" is a better score than "The Pipe of Desire," or "The Canterbury Pilgrims." "But," the critic adds, "it had not occurred to us that Mr. Taylor would be greatly cheered by that nosegay." He turns against Damrosch and incidentally against Taylor a reference to "Götterdämmerung," pointing out that instead of having lamented that Taylor had failed to write a work equal to that masterpiece, as Damrosch inferred, he had expressed the regret that Taylor had remembered so much of it and of other great works of his predecessors "and had given us so little of himself that was significant and salient."

But for me, the choicest and most telling hit of all is this line of Gilman's: "Yet, Mr. Damrosch's letter, so far as its principal grievance is concerned, resolves itself into a gentlemanly rebuke to us for having expressed our opinion and not his own regarding 'Peter Ibbetson'."

Generosity of one composer toward another can hardly be expected to apply with equal force when one conductor speaks or writes of another. I note with another chuckle this statement in Mr. Damrosch's particular report in a radio brochure that has come to hand: "Efforts of some of my colleagues to intrude themselves into the technical field have been without beneficial results." One wonders what colleague could possibly—let me see, what was the word—"intrude."

Well, Stokowski is to give his services for a concert for the Pension Fund of the New York Philharmonic-Symphony on March 12, when he will conduct that great novelty, "Schéhérazade," and that other new work, "Finlandia," as well as the orchestral part of the Sibelius Violin Concerto for Zimbalist.

"Ha, ha!" said an imp, as he read the announcement, "is this really a step toward reconciliation with the players of the great New York orchestra?"

It may be. For you know during those two weeks when Stokowski conducted the Philharmonic a few months back, things between him and the men

With Pen and Pencil



José Iturbi, Spanish Pianist, is in the Middle of His Second Tour of America, Repeating Last Year's Successes and Making New Ones. He Stays Until April, and You May Be Sure That He Will Take Advantage of Any Time in New York to Visit the Cabarets in Harlem, of Which He Is Passionately Fond. He Dislikes Early Hours, but Has Played Several Morning Recitals Nevertheless

were harmonious only in an atonal way! I started one day to tell you about the incident with the double bass player, whose playing of a passage in the "Sacre du Printemps" was neither loud enough nor rough enough for the guest conductor. I promised to finish it....

But that is past, even if not forgotten by the players. So we'll say no more of it.

I am glad to see that the then much annoyed conductor is doing something for the men with whom he had hardly smooth sailing. Doesn't it prove that he is, after all, human?

I may be wrong in assuming that this is a happy move. I cannot believe that it is actuated only by his desire to conduct the New York Philharmonic again this season; nor can I give credence to the report which has it that, after he conducted the New York orchestra for two weeks, winning far less favor than he had hoped to (a result, of course, of his coming directly after Toscanini), he said that the time would come when he would conduct them again and that he would punish them for not having given him the best that was in them during that fortnight of unhappy memory.

They certainly do things up brown in Cleveland! Your editor, who visited that progressive city for several days when he attended the opening on Feb. 5 of Severance Hall, was greatly impressed with the up-and-doing quality of Cleveland and its citizens.

John L. Severance, president of the orchestra, is, indeed, the ideal art patron, for he is heart and soul interested in Cleveland's artistic welfare.

Nikolai Sokoloff achieved outstanding things in his presentation of the opening concerts, giving a performance of the Loeffler "Evocation," commissioned by the Cleveland Orchestra for

(Continued on page 10)

Mephisto's Musings

(Continued from page 9)

the dedication, noteworthy for its complete execution—carrying out the composer's wishes completely.

Sokoloff is a conductor who respects the composer at all times. To him composers are not just vehicles for personal success, and when he conducts Loeffler, his former teacher, for whom he has the greatest reverence, he is more than ever the executive artist at the service of the creator. Sokoloff has done wonders in Cleveland, and his performances at the opening concerts on Thursday, Feb. 5, Friday, Feb. 6, and Saturday, Feb. 7, added considerably to his artistic stature.

I can't answer this. Perhaps the Metropolitan Opera management might? The following letter came to me on Jan. 23 and tells its own story:

"Do you think you might use your unholy influence upon Mr. Gatti in favor of the Thursday night subscription, which at this writing is pretty much of a step-child—leaning far toward the orphan?"

"Last season, due to illness, Miss Ponselle gave no 'Norma' on Thursday night; this season due to—what?—Miss Ponselle is singing today her final Norma as a Friday matinee, and still the Thursday nighters are minus it. Miss Ponselle has appeared only once on the Thursday night subscription this season ('L'Africana,' on Thanksgiving night); and, if memory serves correctly, only once last season, in 'Luisa Miller'!"

"Kappel, the ubiquitous, and plenty of barrel-organ operas, but no 'Norma.' Naturally, Miss Ponselle fills the house for special Friday matinees; but wouldn't it be nice to give the subscribers at least an even break—say, twice or three times a season? And now she will probably sing a 'Traviata'—which Miss Bori does so effectively, and than whom no one would rather hear any artist."

"Dear Mephisto, will you please do some dark plotting?"

I was happy to hear from an itinerant imp that Rudolph Ganz introduced Stravinsky's "Histoire du Soldat," Gruenberg's "The Creation" and de Falla's "El Retablo" to Chicago a few weeks ago at a concert in the little Goodman Theatre.

Ganz has always been a very forward-looking musician. Despite his early training along conservative lines, he has always had a ready ear for the new. As a composer, his harmonic sense has always been keen and subtle. As a performer he has broken many a path for new music.

All honor to him, then, for the mammoth labor of rehearsing and conducting these very difficult works, which he did so admirably. He had excellent players from the Chicago Symphony. Two performances were given, one on Sunday afternoon and one the next evening. Tickets were sold at a five dollar top, and both houses were sold out to audiences of a distinguished kind.

Bravo, Ganz! Bravo, Chicago!

Some time ago I told you that there was a move to bring Gino Marinuzzi

back to the Chicago Opera next season. I hope it is true, but as far as I can learn, nothing has so far been definitely arranged. In fact, Marinuzzi claims that he has not been interviewed on the subject. He seems to be perfectly happy conducting in Rome at what was the Costanzi, but which has been renamed by Mussolini the Teatro Reale.

Marinuzzi is under contract at Rome. If Chicago wants him, no time should be lost. Conductors as fine as this young Sicilian are not to be found every day, I venture to add. Before we know it he may be placed under contract for a period of years and then no one but the Duce himself will be able to get him free to preside over the "operartists" of the Windy City's company.

The traditional little bird that hovers around, telling things it ought not, has whispered in my ear a bit of opera-house gossip that will delight all music-lovers. This is to the effect that the Metropolitan is seriously considering a revival of "Boris Godounoff," not the Rimsky-Korsakoff version, but the original one. Rumor hath it, too, that the magnificent Ezio Pinza will have the title role.

All who have enjoyed Mr. Pinza's fine singing and fine acting of Mephistopheles, Don Basilio, Escamillo and almost everything he has done here (excepting Don Giovanni) will look with impatience for his Boris.

Speaking of Don Giovanni and the disappointment caused by Mr. Pinza's characterization, which was found wanting in that very elegance which he has exhibited so notably in other roles, one has told me that he was not permitted to follow out his own conception of the role, which was quite different from the result as given.

It seems a pity that an artist of Mr. Pinza's intelligence and musicianship should not be given his head. Attention of those in high places might better have been concentrated on some of the high-powered stars in the organization whose acting is notoriously lacking in either originality or finesse!

However, Life's like that!

We hear a tale of a bank in Texas that, by the use of music, stopped a run on its funds and thereby averted disaster.

It appears that rumors regarding the bank's solvency got abroad and a run was to be staged early the next morning. The far-sighted cashier engaged an orchestra, concealed it behind palms and when angry depositors arrived at nine a. m. they were welcomed by a concord of sweet sounds and smiles from paying tellers, so that they became convinced that all was well and went home satisfied.

It would be interesting to know what the repertoire of the orchestra included. Possibly "When You Ain't Got No Money, den Yuh Needn't Come Raound!" or "How Sweet the Moonlight Sleeps Upon This Bank!"

Nothing ever did or ever could keep either Geraldine Farrar or Mary Garden out of the rumor market. Now, I am told, *in petto*, that La Geraldine is definitely retiring at the end of this season, and that glorious Mary will not sing with the Chicagoans next season. Confirmation rests with the ladies in question, confesses your

Mephisto

German Opera Series and Concerts By Symphony Delight Coast Throngs

Dobrowen Wins Further Success as Guest Leader of Orchestra — Milstein Is Soloist — Programs by Aguilar Quartet and Tipica Orchestra Are Colorful Features

SAN FRANCISCO, Feb. 20.—The German Opera Company recently devoted a five days' engagement to presentations of "Walküre," "Flying Dutchman," "Tiefand," "Siegfried," and "Götterdämmerung." Johanna Gadschi, Johannes Sembach, Carl Braun, Richard Gross, Max Roth and Margarethe Baumer were the outstanding members of the casts.

The performances were of high artistic merit. Nevertheless, it is reported that Selby Oppenheimer, the local manager of the season, wrote off a substantial loss and waived the managerial fee called for by the contract. Before leaving the city, J. J. Vincent, manager of the company, issued a statement to the press, expressing appreciation of the cooperation rendered by newspapers and by the local manager, and suggested that San Franciscans should reimburse Mr. Oppenheimer for his generosity.

Of the performances, "Götterdämmerung," "Tiefand" and "The Flying Dutchman" were the most satisfactory. The orchestra made an excellent impression, as did principals and chorus. Max von Schillings, Carl Adler and Hans Blechschmidt were the conductors.

Dobrowen Heard as Pianist

For the ninth pair of symphony programs in the Curran Theatre on Jan. 23-25, Issay Dobrowen presented Dvorak's "New World" Symphony, Stravinsky's "Fire Bird" Suite and Bach's Brandenburg Concerto No. 5. In the last work he played the piano part. Mishel Piastro and Anthony Linden were the solo violinist and flutist, respectively. The audience exceeded the seating capacity of the theatre, and the enthusiasm of the crowd seemed as inexhaustible as the conductor's energy.

The Young People's Symphony concerts were concluded on Jan. 30, at which time prizes were awarded the youthful listeners who had written the best essays on the music they had heard during the season. Jeanette Davis, aged sixteen, and Leo Dwyer, twelve, were awarded the first prizes in their groups—books on music autographed by the conductors, Basil Cameron and Issay Dobrowen. Silver medals were awarded to Noel Ehat, fourteen, and Jane McBride, ten. Victrola records were won by Juanita Mary Palmer, ten; Bob Allen Marten, six, and James J. Ward, six. Five others were given honorable mention.

A feature of the program was a piano solo by Mr. Dobrowen and orchestral works by Mendelssohn, Berlioz, Rimsky-Korsakoff and Mozart.

Nathan Milstein was soloist in the Brahms D Major Violin Concerto at the San Francisco Symphony concerts of Feb. 6 and 8, giving an accurate performance. Mr. Dobrowen conducted a well balanced interpretation of Schumann's First Symphony and

concluded the program with a stirring and spirited reading of Borodin's Polovetsian Dances from "Prince Igor."

Stearns Suite Given

The eighth popular concert in the Curran Theatre included a novelty by Theodore Stearns, the "Suite Caprese," a delightful and humorous work that had many fascinating moments, descriptive of the composer's experiences on a visit to Capri. The "Scheherazade" Suite of Rimsky-Korsakoff and the "Tannhäuser" Overture completed the program conducted by Mr. Dobrowen.

A promising nine-year-old violinist, Miriam Solevef, from the studio of Kathleen Parlow, made an informal debut in the auditorium of Lincoln University on Jan. 29. The young musician revealed a beautiful tone, a gift for nuance and technical accuracy.

The Aguilar Lute Quartet was heard in an Alice Seckels Matinee Musicale in the Terrace Ballroom of the Fairmont Hotel on the afternoon of Jan. 26. The players made their greatest success in the numbers which vivified the romantic glamor of old Spain. Their Mozart Serenade (K. 525) was a revelation of the possibilities of the picturesque lutes when played by such artists.

A week later Miss Seckels presented Marion Kerby and John J. Niles in their program of "Negro Exaltations" to the delight of the same audience.

Torreblanca's Tipica Orchestra of Mexico, with soloists and dancers, gave five entertaining programs in Scottish Rite Auditorium under Frank Healy's sponsorship on the week end of Jan. 30. The orchestra was booked for a return engagement of three appearances on Feb. 7 and 8.

Gunnar Johansen, Danish pianist, was heard in an excellent recital in Scottish Rite Auditorium on Feb. 3. The program ranged from Frescobaldi and Bach to Brahms and Johansen, and was played with fine musicianship throughout. The event drew a distinguished audience.

Concerts for Unemployed

The local Musicians' Union is sponsoring concerts for the benefit of the unemployed musicians. The first was given by the Union Orchestra, Carl von Hagel, conductor, in Dreamland Auditorium; the second, by an ensemble under Waldemar Lind, in Scottish Rite Auditorium on Feb. 5. On the latter occasion the soloists included Arthur Johnson, tenor; Jean Marie Goss, soprano; Bertha Baret, violinist; and Max Nickell, drum virtuoso. The orchestra gave popular numbers, including Grieg's "Peer Gynt" Suite and "Tales from the Vienna Woods" by Johann Strauss.

MARJORY M. FISHER

Albertis Give Tea-Musicale

Mr. and Mrs. Solon Alberti entertained guests at their first tea-musicale of the season on Feb. 1. Nearly one hundred guests attended. Both Martha Attwood and Floyd Townsley sang some of Mr. Alberti's songs. The Mozart "La ci darem la mano" duet was given by Helen Board and James Woodside. Fred Hufsmith was heard in two arias and a song by Walter Golde, who was a guest.

Round of Audiences Forgotten by Artists in Scenes of Rest



Greta Torpadie Bratt, Formerly a Well-Known American Concert Singer, with Her Small Son, Hervor, in Their Home in Stockholm



Gladys Swarthout, Mezzo-Soprano of the Metropolitan (Left), and Her Teacher, Signorina Bastianini, Take the Air in an Interval of Voice Production



Lawrence Tibbett, Baritone of the Metropolitan, Forsakes the Brilliant Uniform of His Last Motion Picture for the Romantic Garb of a Vagabond in "The Southerner," His New M-G-M Film Shortly to Be Released



Grace Moore, Metropolitan Soprano, Rests Her Eyes from the Kleigl Lights by Strolling Through the Pine Woods Near Culver City, California



Maxine Studios
Nevada Van der Veer Seems to Think That Every Prospect Pleases as She Strolls Along the Boardwalk at Atlantic City



With the New York String Quartet at the Homer Villa in Palm Beach. Left to Right, Standing: Jaroslav Siskovsky, Ludvik Schwab, Mme. Louise Homer, Sidney Homer, Milton Prinz. Seated: Ottokar Cadek, Miss Katharine Homer

Manhattan Maintains Interest in Recitals

Concert Rooms Continue to Be Well Filled for Programs by Favorite Artists and Newcomers — String Ensembles Among the Most Numerous Type of Performers — Mary Wigman Retains Her Hold After Many Appearances in Stirring Dance Creations

VARIETY seems to have been the prominent feature of the past fortnight of concerts in New York, with an unusually large number of string ensembles. Andres Segovia demonstrated his unusual artistry upon the guitar on his return to New York. Yehudi Menuhin, Mischa Elman and Ruth Breton all played interesting violin programs, Nikolai Orloff was heard by a large audience, and Myra Hess's second recital of the season proved an unusually fine one.

Lewis Emery, Baritone

Lewis Emery, baritone, made a New York debut in an interesting and well-presented program in Steinway Hall on the evening of Feb. 2. Mr. Emery is said to be a business man who sings because he loves to sing. His results justify his enthusiasm.

While some fault might be found with his production of a good voice, none was noticeable in his interpretations. Two Strauss songs were exceedingly well done and his French group by Hahn, Fourdrain and Brun were good. Two groups in English were also excellent. The audience was friendly throughout the program. J.

Budapest String Quartet

The Budapest String Quartet, which made its debut here earlier in the season at a concert of the League of Composers, gave its only New York recital on the afternoon of Feb. 3 in the Town Hall.

The program comprised three quartets, Beethoven's in F Minor, Op. 95, Bela Bartok's Op. 7, and Schubert's in D Minor posthumous, "Death and the Maiden." Admirable tone quality and musical feeling marked the interpretations of the ensemble, which was warmly received.

The personnel of the organization consists of Emil Hauser and Jose Reismann, violins, Stephan Ipolyi, viola, and Mischa Schneider, 'cellist. E.

Gordon String Quartet

For their second of a series of three concerts, in the Town Hall on the evening of Feb. 3, the Gordon String Quartet played a novelty, flanked by two favorites. The latter were the Brahms Quartet in A Minor, Op. 51, No. 2, and the Ravel Quartet. John Alden Carpenter's Quartet in A Minor, in three movements played without pause, was inserted between these and heard for the first time in New York.

It is a work of conglomerate idea, scored pleasantly, and reminiscent of many conflicting styles, including a not-so-modern syncopation (quasi-jazz), a Debussy-ism and a Spanish finale. A stunning performance brought out

the very best of the composition, in color, rhythm and feeling. But it is not of momentous importance as original material.

Messrs. Gordon, Ideler, Vieland and Benditzky really found themselves only with the last movements of the Brahms, after a little incipient uncertainty. This is one of the most musicianly ensembles on the chamber music stage of today, and it played, on the whole, with true quartet balance, lovely tone and firm precision. The beautiful pages of



Ruth Breton, Violinist, Who Gave a Recital of High Interest in Carnegie Hall

Brahms and the charm of Ravel's masterly fantasies gave the quartet its fullest scope for fine playing, and consequently, for audience enjoyment. Q.

Victoria Boshko, Pianist

Victoria Boshko, pianist, gave a recital at the Barbizon on the evening of Feb. 3.

Miss Boshko has not been heard in New York for some time. Her program at this recital included Beethoven's C Minor Variations, the E Minor Scherzo of Mendelssohn, two Preludes, a Nocturne, a Mazurka, a Waltz and a Scherzo of Chopin, and numbers by Scriabin, Albeniz and Liszt.

Miss Boshko's playing had all the qualities of distinction that have been characteristic of it heretofore, as well as an added depth, all of which made for an interesting performance. N.

Elshuco Trio

The third of the series of concerts by the Elshuco Trio was given in the Engineering Auditorium on the evening of Feb. 3, the regular personnel, Messrs. Willem Willeke, Karl Kraeuter and Aurelio Giorni, being augmented by Conrad Held, violin, and Max Hollander, viola.

The program consisted of Brahms's Piano Quintet in F Minor, the Haydn String Quartet in D Major, Op. 20, No. 4, and Strauss's Piano Quartet, Op. 13.

All three numbers were given excellent performances and the ensemble suffered scarcely at all from having guest performers. The Brahms Quintet

was especially well played, Mr. Giorni subduing the tone of the piano most beautifully to the other instruments. H.

Ruth Breton, Violinist

Ruth Breton, violinist, was heard in recital in Carnegie Hall on the evening of Feb. 3.

A Sonata by Tartini, one of forty-two sonatas left unpublished by that early Italian composer at his death, was a novelty. This proved to be a welcome addition to the circumscribed literature of the violin.

A second novelty was a "Commentary on a Theme by Rafael Angles (1770)" by Joaquin Nin, pleasing but not highly significant music, while later came a posthumous and essentially violinistic Cantabile by Paganini. There was also an arrangement by Principe of the A Major Toccata by Paradisi familiar to all piano students, which, however, is better adapted to its original instrument than to the violin.

The major work was the Glazounoff Concerto in A Minor and a group of shorter numbers by Scarlatti, Novacek, Juon and Debussy, with Paganini's "La Campanella" as the end-piece.

Throughout the program Miss Breton played with notable beauty of tone and accuracy of intonation and with excellent feeling for essential style. Walter Golde gave invaluable cooperation at the piano. L.

Florence Page Kimball, Soprano

Florence Page Kimball, soprano, who was heard some years ago, if memory serves, in Aeolian Hall, gave a recital in Steinway Hall on the evening of Feb. 3, with Celius Dougherty at the piano.

Mme. Kimball's program in four languages disclosed a familiarity with foreign tongues which many singers lack. Her interpretative ability was good and if she occasionally let it run away with her tone-production this was in the interest of dramatic effect and therefore forgivable. The voice while not large is of agreeable quality and well handled. H.

Dessoff Choirs

The Dessoff Choirs, composed of the Adesdi Chorus of women's voices and the A Cappella Choir of mixed voices, Margarete Dessoff, conductor, gave a provocative and entertaining concert for "supporting members" only in the Barbizon-Plaza on the evening of Feb. 4.

Three novelties lent tang to the program, which was conducted throughout with zest, and with respect for the various styles of the music. Perhaps the most interesting of the three new works was Kaminsky's "Geistliche Lieder," in which the voice part, sung by Esther Dale, soprano, and "parallel" voices of violin and clarinet, played by Max Hollander and Gaetano Quagliarella respectively, went their own separate ways in a polyphony which suggested a strange blend of the bizarre and the antique.

Most entertaining were the "Rid-laka" or nursery rhymes of Leos Janacek, sung in Czechoslovakian by a double quartet and one extra tenor, accompanied by the Demaria Ensemble of ten instruments, ranging from an ocarina to a toy drum. The audience was delighted with their descriptiveness and humor.

The third novelty was an arrangement by Mandyczewski of voice "ac-

companiments" to Schubert's "Valse Nobles," with texts by Joseph Winter. Women's voices were used, and Marion Kahn was the pianist.

Other sections of the program contained Beethoven's "Elegischer Gesang," for mixed chorus and strings; two canzonettas by Mozart, sung by the Holland Trio (Josephine Kirpal, Elsa Letting, Florence Johnson); and two "Songs to Be Sung on a Summer Night" by Delius, with the A Cappella Choir and Martin Dicker, tenor. F.

Paul Fouquet, Pianist

Paul Fouquet, a young pianist of evident taste and discernment, played to a cordial audience in Steinway Hall on the evening of Feb. 4. His program contained Bach, Haydn, Debussy, Liszt, the seldom heard Schubert Sonata in A Minor, and lighter matters. Among the last were Ibert's "Little White Donkey" and Walter Niemann's "In the Chinese City." F.

Maurice Maréchal, 'Cellist

Maurice Maréchal, 'cellist, who has been absent from this country for several seasons, gave his first recital this year in Carnegie Hall on the evening of Feb. 4.

Included in a formidable program were concertos by Vivaldi and Haydn, Debussy's Sonata, a Largo-Allegretto by Boccherini, the Boellman Symphonic Variations, and works by Brevall, Ravel, Tansman and André Bloch. The Largo from Tansman's Sonata, dedicated to Mr. Maréchal (as was Bloch's "Croquis d'Orient"), was played for the first time in this country.

In both classical and modern styles, Mr. Maréchal showed that he felt the music more important than a virtuoso performance, although the technique necessary to the latter was present in abundance. First of all an artist, he imbued the music with a wealth of nuance and fine phrasing, a tone full and sonorous, and a proficiency of style.

Emanuel Bay played sterling and coordinated accompaniments. F.

Nikolai Orloff, Pianist

Nikolai Orloff, pianist, gave a recital in the Town Hall on the evening of Feb. 4. He began his recital somewhat unconventionally with Brahms's Sonata in F Minor, played without pause. A fairly large part of the audience was therefore held captive in the lobby until half the concert was over.

Mr. Orloff's performance of the Sonata was graceful, accomplished and tonally clear. He was successful also in establishing the thoughtful mood of the work, but there was some lack in emotional power. The building up of the Sonata's structure resulted rather in passages of beauty than in a towering whole.

The pianist's playing of twelve preludes by Chopin was listened to with breathless silence by the audience. Here Mr. Orloff's remarkable technical powers had full scope, if he did not always produce the "orchestral" tone and sweep of passion that these works demand. The final group, including Debussy's Toccata, the Russian Dance from Stravinsky's "Petrouchka," and Liszt's Polonaise and "Feux Follets" revealed the true métier of the pianist as a delicate and accomplished genre painter. M.

Ignacy Weissenberg, Violinist

Ignacy Weissenberg, violinist, played the Handel E Major Sonata, the Saint-Saëns B Minor Concerto and the Vitali Chaconne as his works of larger scope (Continued on page 39)

THE ELSHUCO TRIO of New York

"They maintain a delightfully balanced and delicately sensitive ensemble."—Pitts Sanborn in the *Telegram*.

"There is a freshness and crispness about their playing which captivates and holds the hearers."—B. L. C. in the *Telegram*.

Steinway Piano—Brunswick Records



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"The Elshuco Trio fills a very definite niche in the local presentation of chamber-music, and fills it with fine musicianship. Incidentally it is pleasant to note how the ranks of the Elshuco admirers have grown."—*New York Sun*, Nov. 12

Management: Emma Jeannette Brazier, 100 W. 80th St., N. Y. C.

MODERN MUSIC: A THREE-RING CIRCUS OF ABSURDITIES?

Composer Sees Contemporary Quest for the New and Startling in Melodic Dress as Similar to the Short-lived Tonal Cults of Ancient Greece and the Renaissance in Italy—Failure to Establish Secure Links with the Past Results in Musical Structures Built on the Sand, He Says—Healthy Evolution, Rather Than Recourse to Radical Doctrines of "Mathematical" Music, Imitative Realism and Jazz, Viewed as Greatest Need of Present-Day Art

Abram Chasins, the author of the accompanying article on some debatable tendencies in contemporary music, is well-known as composer and pianist. Born in New York City in 1903, and prominent among the "youngest generation" in American Music, Mr. Chasins, though a modern, has chosen to express himself in an idiom free from extremist tendencies and based upon evolutionary principles in music. He is a member of the faculty of the Curtis Institute of Music. Last season he was the soloist in his Piano Concerto with the Philadelphia Orchestra. He is the composer of numerous works for piano and several for orchestra.—Ed. MUSICAL AMERICA.

By ABRAM CHASINS

IN Greece, in the year 316 B.C., during the epoch of Alexander the Great, Aristoxenos, the greatest musical thinker of his time, heaved a deep sigh over the condition into which music had descended. "Our young men," he said, "are striving in an unworthy manner after the most sensational novelties; others are giving themselves over to a style which pleases the great vulgar public." Might these not be the words of Ernest Newman, the dean of critics, regarding ultra-modernism and jazz in 1930?

There is no more fascinating subject in all aesthetics than the consideration of contemporary musical art. The present situation in America, as in the world generally, is chaotic, but the problem is by no means a new one.

A naively diverting aspect of the confusion is the fact that self-styled "pathfinders" are parading upon a well-trodden highway, and that the opposing tongs are falling into ditches identical with those of their predecessors.

A Cult of the Renaissance

In 1580, at the height of the Italian Renaissance, the "Back to Greek" movement of the Camerata de' Bardi, the "League of Composers" of its day, was a result of the abuses and complexities in the state of music, with the consequent feelings of frustration. It corresponds to the "Back to Bach" movement of our time and for identical reasons. Another aspect of the Camerata, and one which caused dissension in the group itself, was the "Nuova Musica," corresponding again to the ultra-modern school. Both of these camps were antagonistic to the ecclesiastical polyphonists, just as both modern groups are today opposed to what they choose to call the "reactionaries."

At the same time Monteverdi was fulfilling the evolutionary principle of building upon what had gone before. Having steeped himself in the language of the past, he had the genius to choose such "modernisms" as were suitable to the fruition of his art, avoiding the ditches of his contemporary extremists. He was fully understood and appreciated in his day, and was accorded every honor.

In the light of present-day controversy it stands as a significant commentary that Palestrina, also pursuing the evolutionary principle, emerged immortal, unconcerned with the deliberate unemotionalism and mathemati-



Abram Chasins, Pianist, Composer, and Member of the Curtis Institute Faculty (Right). Seen with Mieczyslaw Münz, Pianist, During a Visit to the Southland

cal complexity which ruled the world of music at that time.

The situation is again repeated in the fact that Bach's chief characteristic, historically speaking, was that he summed up all the antecedent and contemporary schools. There again it was genius expressing itself through existing means. Not only was he not assailed as a revolutionist, but he was actually referred to continually by his son, Philipp, as "The old pig-tail!"

This mighty genius, contented with continuing to write the conventional dance-suite, the concerto, copied from Corelli, the chorale, dating back considerably further, and well-known, much-used church forms, has remained through the centuries the greatest modernist of all time.

Beethoven, whose glory lay in expressing the great human spirit in its fullest emotional power, wrought his music, using the existing eighteenth century structure. In his early youth, when in revolutionary America they were still whistling "Yankee Doodle," Beethoven was following the inevitable principles of his predecessors, braving the criticism that "he was doing what Haydn and Mozart had unquestionably done very much better before him."

Wagner's Conventional Beginnings

Wagner's first large work was a symphony completely imitative of Mozart and Beethoven. It was performed in Leipzig in 1833 and was adjudged as of little talent and less originality. Furthermore, his dramaturgic theories, while enlivened by his colorful personality, brought forth nothing

WHAT IS WRONG WITH THE CONTEMPORARY MUSICAL CULT, AS SEEN BY A COMPOSER

"THE dread of being thought unoriginal is the curse of our composers.

"The art of genius, regardless of period, is essentially evolutionary, not revolutionary.

"Preoccupation with language at the expense of the thing to be said has always caused . . . deterioration and consequent oblivion.

"There is but one function for musical art, and that function is the beauty of inevitability."

revolutionarily new. They merely augmented the desires and ideals of Monteverdi, Gluck and Weber.

At the time he wrote work after work on the models of Bellini, Auber and Meyerbeer. In regard to the latter, Wagner said of his own opera, "Rienzi," that it "Out-Meyerbeered Meyerbeer"! What we now know as the Wagnerian style was built block upon block. And though there was great development in his trilogy, it is indisputable that his later works do not deviate radically from his earlier ones.

When he finally emerged from the chrysalis, there was of course a great deal of adverse criticism in the press, which has completely miscolored for us the way in which he was accepted generally. These critics, whose thrones were tottering under the onslaughts of his bitter pen, were naturally fiercely antagonistic to Wagner, and, because of their personal hatred of the man, sought to disparage his music. The reason that these adverse criticisms, rather than the numerous encomiums, have come down to us is that the very people who had voices in the press were his invariable targets.

Then, again, the proof that this was not the general view lies, as a matter of record, in the fact that tremendous ovations greeted his successive works from "Tannhäuser" to "Götterdämmerung." Wagner was so enormously esteemed that Europe and America contributed bountifully to the building of the Bayreuth Theatre during his lifetime.

Mistaken Modernism

Brahms, impossible of attack as an anarchist, was scorned as an old-fashioned classicist with nothing of his own to say. The catch-phrase "Choose your exit now in case of Brahms" was due to his being considered "The Apostle of Boredom." This could not even touch Brahms, who said, "I feel the shadow of the great Beethoven treading constantly behind me." This invulnerable Titan evolved slowly and inevitably to the immortal position he now holds, completely indifferent to the hullabaloo of his day.

Since all this is common knowledge, why, in the name of ordinary intelligence, do our composers persist in ig-

noring history? It seems inconceivable that the same mistakes could be made over again and in the same way.

The Mathematical Fallacy

We have the same old circus today, but an entirely new troupe. In one ring our "modernists" have gone complex. The gyrational mathematical school is busying itself with geometric ratios, resulting in intricate conglomerations that cannot be comprehended aurally.

Heretofore, what has been difficult of assimilation to one generation has been clear to the next. The new element of difficulty involved in the appreciation and understanding of our "moderns" is that they have left such yawning gaps in development that one searches in vain for possible connecting links. The development from the earliest simple intervals of Guido to the eleventh chord of Wagner covered eight centuries. The headlong course from the dissonance of Debussy to the "consonance" of Hindemith has taken only twenty-five years! As a result, it is a complete impossibility for man to recondition his hearing to the new language. Perhaps some may accept consonances today that they considered dissonances a fortnight previously, but mankind at large is not so flexible.

Perils of Slavish Realism

In another ring, realism is holding forth. With the creating of noise as the realistic ideal, the sensationalists have used such effects as steam whistles, locomotives, typewriters and other contrivances. For reasons inexplicable, these are conceived as monumental blocks in the edifice of immortal music.

There is no reason to consider this popcorn as contemporary art merely because it seeks to emulate sounds of frequent occurrence in our lives. There has never been lasting validity to any art whose existence has depended upon imitation—and there is no escaping the fact that a locomotive sounds more like a locomotive than even the worst orchestra.

These men treat art as if it were journalism. They seem to have lost the abstract sense of beauty. This sense of beauty, like appreciation, (Continued on page 24)

ROCHESTER GIVES GOOSSENS OVATION

Conductor Leads Final Matinee Concert of Philharmonic

ROCHESTER, Feb. 20.—The ninth and last matinee concert of the season was given by the Rochester Philharmonic, under Eugene Goossens, on the afternoon of Feb. 13, in the Eastman Theatre, before a large and very cordial audience.

The program included Weber's Overture, "Rubezahl," the Nocturne and Scherzo from Mendelssohn's "A Midsummer Night's Dream," the Prelude to Wagner's "Lohengrin," the Moussorgsky-Ravel "Pictures at an Exhibition," and Beethoven's Piano Concerto No. 4, with Max Landow as soloist. Mr. Landow gave a very stirring performance of the concerto, and was recalled a number of times. The orchestra played very well throughout the program.

At the close of the program Mr. Goossens was given prolonged applause. He finally said a few words of appreciation for the very fine support given to him and the orchestra this season, and expressed his regret that it was the last of the matinee concerts by the orchestra that he would conduct. The orchestra, however, will be heard in one more evening concert under this conductor.

Gina Pinnera, soprano, and Toscha Seidel, violinist, were heard on Friday evening, Feb. 13, at the Eastman Theatre in joint recital. Mme. Pinnera's opulent voice, rich velvety tones and wide vocal range pleased the audience greatly. It was her first appearance in Rochester. Mr. Seidel has been heard before and enjoys much popularity. Both were obliged to give numerous encores.

Civic Orchestra Heard

The Civic Orchestra, Guy Fraser Harrison, conductor, continues to draw

many interested listeners each Sunday afternoon in its concerts at the high schools. The concert on Feb. 15 was led by the assistant conductor, Paul White, a young and able musician, who is also a gifted composer, several of his works having been played by the orchestra. The soloist was Abram Boone, a young Rochester violinist, who played very creditably the first movement of the Wieniawski F Sharp Minor Concerto. The orchestral numbers were played with much verve and fine ensemble work.

Sandor Vas, pianist, and Nicholas Konraty, bass, were heard in joint recital at Kilbourn Hall, on Feb. 16, before a very cordial audience. Their program was interesting and unhackneyed in choice, and delightfully given. Mr. Vas played with his usual charm and clarity of style, and Mr. Konraty delivered his songs with fine voice and good taste. The latter included in his last group two atmospheric songs by Eugene Goossens, and a jolly sea piece by Dr. Howard Hanson. Both composers were in the audience and shared in the applause. MARY ERTZ WILL

Herbert W. Cost Added to Staff of Civic Concert Service

Herbert W. Cost, for many years St. Louis correspondent for MUSICAL AMERICA, has recently joined the sales organization of Civic Concert Service, Inc. Dema E. Harshbarger is president and general manager.

Mary Lindsay-Oliver at Work on New Composition

Mary Lindsay-Oliver, Scotch-American composer-pianist, is spending the Winter in Carmel-by-the-Sea, Cal., completing her work, "The New Day," and coaching in a Western Ranch School for Boston young people, activity that includes conducting a chorus and piano and composition classes. "The New Day," an ambitious composition that deals with the harmony of the nations, is scored for solo voices, full choruses, ballet and orchestra. The Hollywood Bowl Association is said to be contemplating a premiere of this work.

Harry Kaufman to Play Chausson Work with Musical Art Quartet



Harry Kaufman, Pianist

Harry Kaufman, pianist, and head of the department of accompanying at the Curtis Institute of Music, will appear as assisting artist with the Musical Art Quartet in Baltimore on March 10, in Philadelphia on March 11 and in the Town Hall, New York, on March 24, when they will perform Chausson's Concert for piano, violin and string quartet.

Last Fall Mr. Kaufman made a lengthy concert tour in the Orient with Efrem Zimbalist, the artists being received enthusiastically everywhere they appeared. When Mr. Kaufman resumed his teaching at Curtis Institute in November, one of his most gifted pupils, Theodore Saldenberg, became Mr. Zimbalist's accompanist, after having toured with Erika Morini. Many other pupils of Mr. Kaufman at the Institute are playing for artists of wide reputation.

TWO ENSEMBLES IN PROVIDENCE DEBUT

Local Organizations Play for First Time—Soloists Appear

PROVIDENCE, Feb. 20.—Music by local organizations and soloists has provided recent interest, with first performances of two new concert bands, both made up of local musicians and led by Providence conductors. On the afternoon of Feb. 8, the Providence Symphonic Band of ninety players, organized and led by Raymond W. Roberts, gave a concert in Infantry Hall. In a varied program the outstanding works were the finale from Tchaikovsky's Symphony No. 4, the first movement of Beethoven's "Moonlight" Sonata, and Mr. Roberts's own arrangement of the Berceuse from Godard's "Jocelyn" for horn solo with woodwind accompaniment. Walter M. Smith played a trumpet solo, the "Carnival of Venice" arranged by Del Staigers.

Other Groups Heard

The Providence Concert Band, Giuseppe Pettine, conductor, made its initial appearance on Sunday evening, Feb. 16, in the Modern Theatre. An entertaining program included the Overture to von Flotow's "Stradella," the "Ballet Egyptian" of Luigini, and excerpts from Puccini's "La Bohème." Soloists were Yvonne des Rosiers, soprano, Mrs. Vivian Place, harpist, and Freda Gertsacov, cornetist.

The Chopin Club presented Barre-Hill, baritone, of the Chicago Civic Opera, and René Viau, pianist, of Providence at the Churchill House on Sunday afternoon, Feb. 8. Mr. Hill sang the recitative and aria "It Is Enough" from "Elijah" by Mendelssohn; "I Saw a Stranger Yesterday" (from manuscript), by Russell Gee; "Psyche" by Paladilhe; "Carnival" by Fourdrain and "City of Joy" by Deems Taylor in his first group; and selections from Leoncavallo, Hamilton Forrest, Frank Taber, and Marguerite Test in his second. Mr. Viau contributed Caprice, Gluck-Saint-Saens; and Chopin's Valse in A flat, opus 42, as well as excellent accompaniments.

Chopin Club Concert

The regular monthly concert of the Chopin Club was given in the Plantations Club on the morning of Feb. 12. The program opened with the Schubert Quartet, Op. 125, No. 1. The players were Ada Fiske Smith and Vera Decker Pond, violins; Hazel Foster, viola, and Alice Totten, cello. Celia Parvey sang numbers by Stephen Foster with Rose Millman accompanying. Lillian Migliori played piano solos by Schumann and Liszt, and Jane Bodell added songs by Donaudy, Rasbach, Braine, and Gulesian, Emma Winslow Childs, accompanying. The Quartet, Op. 18, No. 1 of Beethoven concluded the program.

Another Edgar J. Lownes Memorial Concert was given on the organ in Sayles Hall, Brown University, on the afternoon of Feb. 12, by René Viau. He played the A Minor Prelude and Fugue of Bach, numbers by Hick and Guilmant, the Sonata in A Minor of Whiting and shorter pieces by Martini, Salome and Lamaigre, and the Toccata from the Fifth Symphony of Widor.

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MARTHA BAIRD

PIANIST

FOUR CHOPIN RECITALS IN NEW YORK

(January 9, 16, 23, 30, 1931)



"Martha Baird concluded her amazing series of Chopin recitals. The gifted, diligent and capable pianist studied, analyzed, memorized and performed nearly one hundred Chopin compositions presented in four events. And, moreover, she played all these with skill, taste and commendable musicianship."

—*"New York American"*

"... vitality—dash—dynamic effects—musical and engaging."

—*"New York Sun"*

"... her performance of a diverse and exacting program was equalled by her amazing feat of memory."

—*"New York American"*

"... assurance and technical facility."

—*"New York Sun"*

"... grasped the composer's moods and meanings—absorbed in the task of expressing them."

—*"Brooklyn Eagle"*

ORCHESTRAL APPEARANCES THIS SEASON

Soloist: Chicago Symphony Orchestra

"Miss Baird's piano playing has none of those faults which the miraculous clarity of Mozart so impartially discloses, and her sense of style was equally flawless of any of that overstatement and oversentimentalization with which all but the purest of musical tastes invariably seek to cloak the deficiency of their grasp of his music. . . . Miss Baird's playing was so fine in workmanship and in taste, it is a pleasure to look forward to hearing her here again."

—*"Chicago Daily News"*

"It was not so very long ago that we found it necessary to express admiration of the considerable gifts of Martha Baird. The occasion was her piano recital, a program which enabled the talented pianist to display uncommon versatility as well as technical correction approaching if not attaining perfection on all counts."

—*"Chicago American"*

"Martha Baird played the Mozart Concerto for Pianoforte, D Minor, with Mr. Stock's symphony yesterday afternoon. She not only had the intuitive sense of rhythmic line, but the flawless technique to transmit that understanding, and the result was utterly lovely, standing out in delicately bold relief from the orchestral design."

—*"Chicago Journal of Commerce"*

(November-December, 1930)

Soloist: San Francisco Symphony Orchestra

"Martha Baird in the Schumann A Minor Concerto is a most personable soloist. She has charm, poise and grace to supplement her musical gifts. Among the latter are ample technique, a brilliant and powerful tone."

—*"San Francisco News"*

In Recital, Pasadena, Cal.

"Brilliance, grace, clearness of tone, and a profound feeling, were distinguishing notes in the performance given by Martha Baird . . . generous outpouring of an art that reached the heights of technical and emotional excellence. Chopin, the king of pianoforte composers, beloved by all gifted in the interpretation of piano music, formed the major part of the program. . . . The delicate sketches of Debussy were dramatically contrasted by the barbaric color of the De Falla 'Fire Dance,' the pianist making vivid differentiations in these variegated closing numbers."

—*"Pasadena Star News"*

Soloist: Los Angeles Philharmonic Orchestra

"The program was a perfectly balanced one and gained much from the presence of Miss Baird at the keyboard, for this young pianist is one of high rank whose success last night was a real one. Besides the technical accomplishment which one expects in every pianist of today, she possesses an unusual sympathy with the aims of the composer which renders her work much more enjoyable than that of the usual pianist. Los Angeles would be fortunate to hear her again this season."

—*"Los Angeles Daily News"*

"As soloist, Miss Baird received a very gratifying tribute for her performance of the Schumann concerto, which seemed rather an ideal choice in her instance. One discerns in her playing the charm truly feminine, evidenced in delicacies of style that are markedly individual in the concert performer. Technically she was assured in her rendition, and her tones had a clear and rippling quality."

—*"Los Angeles Times"*

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After "Ibbetson"

MANY good people seem to be running in circles because of "Peter Ibbetson" and the reviews that were accorded Deems Taylor's new opera in the daily press. The criticisms, generally, were more frank, which means more severe, than has been the rule with respect to American operas. In the past, there has been complaint that our reviewers have straddled to some extent, as if hesitant to say openly just what they felt about native fliers in the operatic ambient, for reasons of politeness or policy. Perhaps there was more of this sort of talk after "The King's Henchman," Mr. Taylor's earlier opera, than after any other. This may have nettled some of those who were inferred to have handled that work with gloves.

Certainly there was nothing non-committal about a majority of the reviews this time, the new American work being discussed as candidly as any recent European importation. There has been frank criticism in the press of the failure of the Metropolitan to hold the traditional dress rehearsal. It has been the practice of some of the critics to study the music of a new work in rehearsal and then devote their attention at the premiere largely to the performance. Consequently, if there should be any feeling on the part of the Metropolitan that the reviewers did not give "Ibbetson" its due in detailed analysis, the answer would seem to lie in the decision not to hold an open rehearsal, a decision which may have reacted against Mr. Taylor and his music.

The general burden of the criticism was that the book was much more affecting than the score. Some people wept, but the reviewers

said it was the play that so strongly appealed to them, not the music. The unanimity on this detail was surprising. But it may be well to remember that a play hits the spectator in the eye the first time, in a way music cannot be counted upon to do. Dramatic reviewers ordinarily are not interested in attending dress rehearsals of plays. The first performance speaks for itself. But music is a subtler, more elusive art; some measure of familiarity is always an advantage in appraising a new composition. Study of the printed page, while of valuable help, leaves many questions unanswered as to the actual sound of a work.

Mr. Taylor's music, therefore, may have had more to do with the emotional effect of the work than was realized. Because of the familiarity and obvious nature of the play, on the one hand, and the unfamiliarity and more insinuating nature of the music on the other, it was the play which was fully grasped at a single sitting, rather than the music. Time will show; but if, as is rumored, the Metropolitan has about decided to abandon its custom of dress rehearsals open to the press, what has happened with respect to "Peter Ibbetson" ought to cause the management to make haste slowly in this direction.

After all, fair treatment in the press for a new work is of more importance than the saving of the additional cost of a public rehearsal or the elimination of the annoyances and perplexities these rehearsals frequently bring on. Undoubtedly, too many people have been admitted to some of them. Indiscreet remarks in advance of first performances may have done some minor harm. But these are rather petty considerations, as is that of the cost, compared to the very vital one of getting a fair break at the outset for a new American work.

The Musical Profession Is Vindicated

MUSICAL AMERICA joins in the elation which prominent music teachers of New York have expressed over the recent decision of the Court of Appeals of the New York Supreme Court which defines music teaching as a profession, and permits such teaching in residential sections of the city.

The test case involving a New York voice teacher, who was arrested and convicted twice in the Court of Special Sessions for the violation of the zoning laws, which prohibit the maintenance of "a business, trade or industry" in residential sections, aroused wide sentiment among the music teachers of the city. A committee, including five of New York's major musical organizations rallied to defend a case so fraught with serious concern for professional people in all of the arts, as well as music.

It is a matter for congratulation and rejoicing, not only on the part of the individual whose position was vindicated, but for every person and organization concerned in the verdict.

Support of the defense was undertaken wholeheartedly by these organizations and many individual teachers. MUSICAL AMERICA, too, actively participated in the effort which was made to clarify the situation.

The musical instructor has been definitely established as a professional by the word of the highest court in the state. He has equal rights with members of the medical and other professions to hold "office hours" in his home.

This decision adds immeasurably to the dignity of the musical profession, and establishes a precedent which will do much to simplify similar problems should these arise in the future.

It has been a long-drawn-out struggle which resulted in this vindication, but everyone concerned in it may well feel that such a decision makes worth while all of the effort expended.

Personalities



Yehudi Menuhin, Young Violinist Virtuoso, Is Seen with His Two Sisters, Yaltah (Left) and Hepsibah, Both of Whom Are Accomplished Musicians

Muratore—The celebrated French tenor, Lucien Muratore, long a member of the Chicago Civic Opera, was recently installed as mayor of Biot, one of the towns of the Côte d'Azur.

Chaliapin—In a beauty contest held in Paris the other day, Marina Chaliapin, daughter of the famous opera singer, Feodor Chaliapin, was chosen as "Miss Russia" over sixteen other candidates. Mlle. Chaliapin is eighteen years old and was born in Moscow. She now resides in Paris with her father.

Tetrazzini—Answering the call of charity, Luisa Tetrazzini emerged from her retirement recently to sing in a concert at the Verdi Theatre of Florence, Italy, where two generations ago she made her debut in Meyerbeer's "Africana." Although she is nearing sixty, the great soprano demonstrated that the "golden" voice is still golden.

Kirchhoff—It has come to light that Walther Kirchhoff, German tenor of the Metropolitan, is, like the late Enrico Caruso, a clever caricaturist. He recently presented his associates with a volume of delightful sketches of the cast of "Boccaccio" and various officials of the company, which he did during rehearsals of the Suppé opera.

Gadski—Johanna Gadski, who has coursed the skies in operatic fancy in Wagner's "Ring of the Nibelungen," has become a modern Brünnhilde by way of the airplane. The soprano, now on tour with the German Grand Opera, gave a song recital on Feb. 6 in Long Beach, Cal. In order to sing Isolde with the company in Amarillo, Tex., next day, she made the trip by air.

Barrère—Georges Barrère, the flutist, and conductor of the Barrère Little Symphony and Barrère Woodwind Ensemble, became a United States citizen in Kingston, N. Y., on Feb. 9. In order to reach Kingston in time, he had to leave his Little Symphony in Newark, Ohio, after a concert on the Friday and rush back West immediately for a performance in Appleton, Wis., the following Tuesday. Mr. Barrère, who was born in Bordeaux, France, has lived in the United States for the past twenty-five years.

Eastman—Honors were showered on George Eastman, inventor, philanthropist and music patron, of Rochester, N. Y., at a dinner in New York on Feb. 9. Ambassador Paul Claudel of France announced Mr. Eastman's promotion to the rank of Officer of the Legion of Honor, and Wollman F. Bostrom, the Swedish Minister to the United States, pinned on him the order of Knight Commander of Vasa. Laudatory messages were received from President Hoover, ex-President Coolidge, Premier Mussolini, President Ortiz Rubio and many other world leaders.

Twenty Years Ago

as viewed in MUSICAL AMERICA for February, 1911

As Effective as Volstead!

An ordinance has been passed in New York forbidding the sale of theatre tickets on the sidewalk of that city after March 15 (1911). This applies, of course, to the Metropolitan Opera House as well as all other theatres.

~1911~

Yes it Does, in Opera!

Running about the stage, waving arms, making faces and throwing the head around does not constitute acting.

~1911~

They Really Thought So!

For those who had looked for simplicity "The Rose Cavalier" (sic!) must have proved a disappointment; it is no exaggeration to say that there never was a more difficult nor more complicated score.

~1911~

Hence the Ninth Symphony

Beethoven's father, Johann van Beethoven, was a chorus singer.

~1911~

And a Good Job, Too, Probably

Frieda Hempel and Walther Kirchhoff created the title roles in Humperdinck's "Königskinder" in Berlin.

~1911~

Try the Red Queen's Recipe

Mary Garden said that she does not believe in opera in English,

that she never has believed in it, and she does not believe she ever will believe in it.

~1911~

That Accounts for Their Sense of Pitch

Many great violinists become more or less deaf in course of time.

~1911~

We Feel Safer at the Philharmonic Now!

Mental peculiarities of oboe players are traditional in the orchestral world, in spite of the fact that most oboe players are quite normal.

~1911~

Like Broccoli

Mr. Andreas Dippel says he would like to domesticate grand opera upon American soil.



This is not Faust in Modern Dress, But Leopold Stokowski in His Study, as He Looked in the Days When He Conducted the Cincinnati Symphony Twenty Years Ago

the charming Mlle. Pons had given her first performance as Gilda in "Barber of Seville" at the Metropolitan.

Well, the costuming at that famous institution has been known to perplex better men ere now.

Bi-lingual

OUT in Istanbul the signing of a pact between Turkey and Greece was celebrated recently with a performance of "Otello" in

which the Desdemona used the patois of Athens, while the rest of the cast performed in the tongue of the Porte.

This is nothing to the mixed accents which ensue when a work in English is sung by one of our leading opera companies.

Not We Hope, King Markk?

A BRITISH contemporary quotes the following slightly garbled report of a concert in an American newspaper:

"The voice is overwhelming, darkk and rich. . . . A mere forte seldom contentss her. Yet she did some exquisite piano workk. . . ."

"Evidently a singer of markk," the overseas commentator appends.

Reductio ad Absurdum

WE hear that a certain opera singer has collapsed from excessive reducing.

If this movement becomes general, the problem of achieving effective stage falls will be greatly simplified for some of our leading luminaries.

Musical Jottings in Lighter Vein

All in the Point of View

PARIS sticklers for the proprieties have been considerably outraged by the fact that a prize fight was recently staged in the Salle Pleyel, an edifice hitherto sacred to melody.

However, there seems to be some justice in the plaint of the boxer's manager, who exclaimed feelingly:

"What are they kicking about? Them guys want art. I must say Al Brown is a much greater artist in his own line—boxing—than some guitar gushers, piano punchers and vocal wall-lopers that have been in this place before."

At this point a noted arbiter of the Muses swooned behind his scented handkerchief.

Embarrassment of Riches

"MARY GARDEN gets Rockefeller dime."—Headline from a New York newspaper.

Now that she's got it, what will she do with it?

Come, Come, Criticus!

THE usually impeccable Francis D. Perkins of the New York Herald Tribune suffered a grievous lapse the other day when he announced to the puzzled world the surprising fact that

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Soprano or Treble

Question Box Editor:

Is it correct to speak of a boy's voice as a soprano?

Charleston, S. C., Feb. 20. J. Y.

It is perfectly correct, but a better designation for the boy voice is "treble." This is used more frequently in England than in this country.

???

Lyric and Dramatic Sopranos

Question Box Editor:

What is the difference between a lyric and a dramatic soprano voice? Butte, Mont., Feb. 16. H. F. R.

The lyric voice is lighter in calibre and more suited to express peaceful emotions. The dramatic soprano is heavier and capable of expressing dramatic emotions.

???

The Ripieno

Question Box Editor:

What is the meaning of "ripieno" as it occurs in the first chorus of Bach's St. Matthew Passion?

Columbus, Ohio, Feb. 17. G. T.

A ripieno part is one that is extraneous from the main body of the number. It usually has a different character and different themes. In the instance cited, you may have remarked

that the ripieno part is a chorale. The word literally means "filled out" or "stuffed."

???

"Mandalay" in German

A correspondent has asked for Kipling's "Mandalay" in German. The Q.B.E. has only the first two stanzas. Can any reader furnish the others?

???

Copyrights

Question Box Editor:

How does one obtain a copyright? C. N. Y.

Wilmington, N. C., Feb. 15.

Write the Register of Copyrights, Congressional Library, Washington, D. C., for application blank. This will give you full instructions.

???

Tenor vs. Baritone

Question Box Editor:

What is the anatomical difference between the tenor and the baritone voice? F. D. E.

Portland, Ore., Feb. 17.

The vocal cords of the tenor are shorter and thinner than those of the baritone and there may also be a difference in texture. Also, the resonating cavities in throat, chest and nose are larger in the baritone.

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"POEM OF FIRE" IS ROCHESTER NOVELTY

Goossens Leads Scriabin Work—Rachmaninoff in Recital

ROCHESTER, Feb. 20.—The Rochester Philharmonic, Eugene Goossens, conductor, was heard in its eighth matinee concert of the season on the afternoon of Feb. 6, before a large audience, in the Eastman Theatre. Emanuel Balaban contributed a masterly performance of the piano part in a first Rochester performance of Scriabin's "Poem of Fire." The performance was marked by virtuoso conducting on the part of Mr. Goossens and fine playing by the orchestra.

A chorus trained by Herman Genhart, of the Eastman School of Music, took part in the "Poem of Fire." A back-drop lit by flame-colored lights, suggesting the part Scriabin meant to be played by a color-organ, added greatly to the effectiveness of the performance. The audience received the work very cordially and recalled both Mr. Balaban and Mr. Goossens several times.

The other numbers on the program were the Overture to Schubert's "Alfonso and Estrella," Beethoven's "Pastoral" Symphony, and three numbers from Ravel's "Mother Goose" suite.

Sergei Rachmaninoff, pianist, was heard on Feb. 6 in the Eastman Theatre by an audience that overflowed on to the stage and included many standees. He responded to many appeals for encores with added numbers at the end of his program, which was magnificently played.

An entertaining change from the usual chamber music recitals was given on Feb. 2 in Kilbourn Hall by the Marmein Dancers, with Winifred Cornish at the piano. The three artists presented a very interesting program, including bits of clever caricature, which the audience found highly enjoyable.

MARY ERTZ WILL

Mary Wigman to Conclude Tour of Many Appearances

Mary Wigman's next New York recital will be given on Sunday evening, March 1, at Chanin's Theatre. For this event there will be important changes in program, it is announced, but the dancer will retain a few of the favorite numbers from her previous appearances.

Prior to her return to New York, Miss Wigman will fill engagements in Newark, Detroit, Toronto and Montreal and at Bryn Mawr College, Pa., and will be seen in a return booking in Philadelphia. She will give a return recital in Boston on March 7, and will appear at Wellesley College on March 3. On March 9 she will give a recital in the Westchester County Centre, White Plains.

Miss Wigman will sail for Europe on March 13.

Sylvain Noack Again to Be Concertmaster for Hollywood Bowl Series

LOS ANGELES, Feb. 20.—For the tenth consecutive year, Sylvain Noack is to be concertmaster of the Hollywood Bowl orchestra for the annual Summer series. Announcement of the appointment was made recently by Glenn M. Tindall, business manager of the Bowl.

ANNOUNCE CASTS FOR STAGE WORKS

Novel Investiture to Be Feature of "Oedipus" and "Pas d'Acier"

Details have been announced of the forthcoming production of Stravinsky's "Oedipus Rex" and of Prokofiev's "Pas d'Acier," which will be given their American stage premieres in New York on April 21 at the Metropolitan Opera House, in a joint production of the League of Composers and the Philadelphia Orchestra Association. The performance will be given as a benefit for the National Music League and a composers' fund.

Leopold Stokowski, by permission of the board of directors of the Philadelphia Orchestra Association, will conduct both works, which he will stage in collaboration with Robert Edmond Jones and Lee Simonson.

The cast for "Oedipus Rex" will include Margaret Matzenauer as Jocasta, Paul Althouse, M. Rudinov, Sigurd Nilssen and Daniel Healey. The Harvard Glee Club, trained by Dr. Archibald Davison, will supply the chorus of tenors and basses.

Heroic sculptured figures, designed by Mr. Jones, and executed and operated by Remo Bufano, will represent the leading figures of the drama and interpret the action with movements visible in a special proscenium above the singers.

For "Pas d'Acier," Lee Simonson has created a modernist décor and costumes, representing the "Era of Machines." The choreography will be



Sketched by Foujita

Nimura, Japanese Dancer, Who Will Appear in Prokofiev's "Pas d'Acier"

prepared by Edwin Strawbridge, who, with Yeichi Nimura, Japanese dancer, will enact the chief solo roles. The corps de ballet will be drawn from the schools of Edwin Strawbridge, Martha Graham and Elsa Findlay, and from the New York School of the Theatre.

Vatican to Get Perosi Manuscripts

ROME, Feb. 15.—The manuscripts of all the musical works of Maestro Don Lorenzo Perosi have been bequeathed to the Vatican library under the will of the composer's brother, the late Cardinal Carlo Perosi, to whom they belonged. Perosi is at present completing a new work, to be entitled "The Dream Interpreted."

Public school choruses and orchestras desiring to take part in the New York Music Week Association's contests have until April 1 to register.

SMETERLIN



"Astonishing technical and interpretative achievements." *South Bend Tribune.*

"A pianist of unusual merit, rich musical tone, a fullness of organ splendor." *New York Sun, Oct. 30, 1930.*

"Displayed a glittering technique." *Oscar Thompson, New York Evening Post, Oct. 30, 1930.*

"Beauty, classic breadth of style, delicate poetry." *Boston Herald, Dec. 14, 1930.*

"One of the commanding figures on the pianistic horizon." *Eugene Stimson, Chicago Daily News, Dec. 1, 1930.*

"An artist of sensibility. Mr. Smeterlin played with due simplicity and loveliness of tone." *Olin Downes, New York Times, Oct. 30, 1930.*

"Mr. Smeterlin's Chopin is more varied, more resourceful than de Pachman's own." *Boston Evening Post, Dec. 14, 1930.*



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By GERALDINE DE COURCY

BERLIN, Feb. 15.—The operatic forces of Berlin have evidently been conserving energy for the annual Spring outburst of modernity, with the result that the mid-Winter sky has been dominated exclusively by revivals, dictated in large part by the prosaic demands of economy and utilitarianism. The State Opera's contribution to the calendar was a revival of "Fliegende Holländer" with new scenery and costumes designed by the Viennese artist, Oscar Strnad, who performed a similar service last Summer in connection with the regenerated "Ring" at the Dresden Opera. Earnestness and forethought characterize all the efforts and activities of the State Opera, as befits an institution that is contending for the distinction of being the world's representative operatic stage, so that whatever the menu, one can count at least on being served with an astute eye to the value of detail no matter how unpalatable much of the vocal sauce may often be.

Sombre Decorative Scheme

For those unfamiliar with Strnad's peculiar shibboleths, the three scenes had color and artistic worth, but his inspiration seems to have become inexorably entangled in a mystery of blues and browns whose sombre incandescence is toned to twilight vagueness by a gauze drop à la Bayreuth. It was all very pretty and soothing to the eye, but this invariable color scheme and the gold frame with which this designer outlines the stage lose their poetry on repeated encounters. Nevertheless, he always manages to keep within the bounds of good taste even though his muse has the temerity to wander occasionally from the strict paths of Wagnerian virtue.

There was a good deal in the picture that gave more than a hint of the less traditional Kroll production of a year ago, but Strnad's brush was softer and mellower and more beneficent, and therefore this morsel went down like the proverbial sugar-coating. Herbert Janssen, in the role of the Holländer, did much beautiful singing. Delia Reinhardt, the Senta of the production, was dramatic and appealing. But Janssen's voice is of too velvety a quality for this Black Knight of Mystery, and Mme. Reinhardt continuously scotched up the slate by the unfortunate brittleness and stridency of her forti. Fritz Wolff as Erik was the real star of the performance and redeemed a reputation which was well on the road to ruin by his recent dis-



Photo taken expressly for Musical America by Otto Kurt Vogelsang, Berlin
A Scene from "Don Pasquale," as Recently Revived at the Berlin Civic Opera. The Singers Represented Are Maria Ivogün, Paul Feher, Wilhelm Guttman, Desidor Zador and Emil Nitsch



Willott, Berlin
Rudolf Serkin, German Pianist, Who Made an Outstanding Impression in a Recent Berlin Recital

astrous "Seitensprung" into the bel canto thickets of Faust!

Notable "Figaro" Production

It really fell to the lot of the Kroll to carry off the seasonal honors by a staging of "Figaros Hochzeit" that caused even the opposing forces to spill adulatory adjectives. Under the skin, a goodly part of the objectors are secretly proud of the possession of three such lusty specimens of operatic initiative and only rise to protest when their own tax bills arrive coincidentally with one of the Kroll's attempts to apply Dadaism to opera. When it comes to the point, however, they are all more or less ready to retrench in some other direction in order to maintain this Ugly Duckling, if they can only succeed in taming its ardors to a fair degree of reliability.

Apparently someone had divulged the secret of the new "Figaro," for on the

night of the performance the house was packed and enthusiasm ran higher and higher as each turn of the revolving stage reduced the potentiality of temperamental shocks. Teo Otto, who designed the scenery, handled his task with delightful airiness and charm and only missed fire in the case of the costumes, which were sometimes not on very close speaking terms with each other when it came to period and style.

Klemperer was also in tophole form, and tossed off his Mozart with a gracefulness and authority that were almost Walterian in flavor. It was a delectable evening from every point of view, although in viewing the soloists in retrospect, one wonders why some of the potentates do not raise the dramatic and luscious-throated Cecälie Reich to stardom instead of wasting her on the almost ridiculous coolie work to which she is consistently relegated.

Revivals at Civic Opera

The Civic Opera's revivals, "Don Pasquale" and "L'Africaine," were neatly appraised from the standpoint of budget, since they were scenically adapted to the stock on hand and required no special expenditure.

The first was served up in the trappings of "La Serva Padrona" of two years ago. The opera having been one of the most brilliant stars in Bruno Walter's crown, it suffered from inevitable comparisons, both musically and otherwise.

Musical memories are exceedingly uncomfortable bedfellows when they are laden with such an exotic scent, although there is probably no good reason to rift the lute by close inspection of texture as long as Maria Ivogün holds the boards as Norena.

The Meyerbeer revival was notable principally for the magnificent singing and acting of Hans Reinmar as Nelusko as well as for demonstrating anew the truly lovely voice of Rosalind

von Schirach as Inez. The latter singer outdid all previous prognostications of her capabilities. She is a second Maria Müller of untarnished vocal loveliness, who should prove a grateful acquisition.

Furtwängler Gives Kodaly Novelty

The most notable of the orchestral concerts which have been showered on the public so lavishly since Christmas was unquestionably the fifth in Furtwängler's series. This included a first performance in Berlin of Zoltan Kodaly's symphonic poem, "Sommerabend"—a Hungarian rhapsody in the style of a pastoral, which showed originality and melodic richness and thus proved an extremely delectable feast for the ears under Furtwängler's imaginative touch.

The soloist was the 'cellist, Gaspar Cassado, who was in especially brilliant form as he spun golden threads of the most delicious music from his own free arrangement of Schubert's so-called "Arpeggione" Sonata, a composition written for the "Guitare d'Amour" and now rescued from oblivion by Cassado's musicianly adaptation for the 'cello. Tchaikovsky's Fourth Symphony, one of Furtwängler's most gorgeous vehicles, glowed and throbbed with tonal radiance.

Roussel Concerto Heard

At his third concert, Erich Kleiber presented as soloist that excellent Bach interpreter, Alexander Borowsky, who played the Busoni arrangement of Bach's D Minor Concerto. This was unfortunately followed by an extremely dull and intellectual performance of Roussel's Concerto (Op. 36). His instrument might have been responsible for the aridity of tone which left the adagio so high and dry, but perhaps such an unequivocal Bach temperament as his may after all be unfitted by nature for the gossamer convolutions of the modern French school. It was an extremely interesting and artistic performance in spite of these drawbacks, and all the participants were enthusiastically acclaimed by an unusually demonstrative audience.

Among the other orchestral titbits of the month were Walter's all-Mozart program with Adolf Busch as soloist; Stravinsky's appearance with the Philharmonic Orchestra as interpreter of his works, and Furtwängler's magnificently moving performance of Haydn's "Creation" with the assistance of the Kittel Chorus, Mia Peltenburg, Marcel Wittrisch and Hermann Schey.

Serkin Conquers in Recital

One of the most memorable experiences of the current season, or of any season for that matter, was the recital of Rudolf Serkin at the Singakademie on Jan. 27, which provided an evening of such exquisite, yet powerful and convincing pianism as has not been heard in this part of the world for

(Continued on page 35)

New Part Songs for Women's Voices
By Frederick S. Converse

LAND OF ROMANCE
IN A TROPIC GARDEN

Riker, Brown & Wellington, Inc.
Boston, Mass.

Five Orchestras Regale Manhattan Audiences

Philharmonic-Symphony, Manhattan, Boston Symphony, Philadelphia and Juilliard Orchestras All Draw Large Audiences to Hear Concerts of Unusual Variety and Interest—Hadley Work Given First New York Hearing

THREE local orchestras were heard in Manhattan during the past fortnight, with the visitors from Boston and Philadelphia giving their periodic concerts. Gabrilowitsch sponsored the first hearing of "Aufklänge" or some variations on a nursery song by Haussegger which proved of mild importance. Mr. Hadley's "Mirtil in Arcadia," for soloists, chorus and orchestra, which won a prize five years ago, was received with enthusiasm by an interested gathering. Albert Stoessel's student orchestra did excellent work, playing, among other things, a Concertino by Goossens.

New York Philharmonic-Symphony

New York Philharmonic-Symphony, Bernardino Molinari, conductor. Soloist, Carlo Zecchi, pianist. Carnegie Hall, Feb. 5, evening. The program:

Overture to "Cenerentola".....Rossini
Concerto No. 1, in E Flat.....Liszt
Mr. Zecchi
Suite from "Der Burger als Edelmann".....Strauss
"Danse Macabre".....Saint-Saens
"Pacific 231".....Honegger

This was Mr. Zecchi's New York debut.

but. It seemed as though he might have selected a more intriguing vehicle for his first appearance. He gave a musicianly and at times a sensitive and sympathetic rendition of the concerto. Technically, he seems well equipped. He will be heard with interest in further appearances.

The Rossini was delightful as always and the "Bourgeois Gentilhomme" which has endured so many vicissitudes, refreshing. There was no apparent rea-



Carlo Zecchi, Italian Pianist Who Made His New York Debut with the Philharmonic-Symphony

son for playing the Saint-Saens and even less for the Honegger.

The program was repeated on Sunday afternoon without Mr. Zecchi but with Beethoven's Fifth Symphony at the end, instead. J.

Boston Symphony Orchestra

Boston Symphony Orchestra, Serge Koussevitzky, conductor. Carnegie Hall, Feb. 6, evening. The program:

Two Preludes (Arranged for string orchestra by Pick-Mangiagalli).....Bach
Symphony No. 7, Op. 105.....Sibelius
"Sinfonia Domestica," Op. 53.....Strauss

Superbly performed were the transcriptions of the Bach Preludes, which were ideally contrasted. The first one, the noble preface to the D Minor Fugue No. 9 for organ, was played with ravishing beauty of tone, pianissimo; the second, a brilliant arrangement of the Prelude of the E Major Violin Partita, with thrilling effect.

The high light of the concert was Dr. Koussevitzky's poetic interpretation of the Sibelius Symphony, so replete with the mystery of the Northland. The work was played without interruption, as was Strauss's "Domestic Symphony," which brought the memorable concert to a close. A capacity audience warmly applauded Dr. Koussevitzky and the orchestra, on this their third local appearance of the season. E.

Boston Symphony Matinee

Boston Symphony, Serge Koussevitzky, conductor. Soloist, Jesus Maria Sanroma, pianist. Carnegie Hall, Feb. 7, afternoon. The program:

Introduction and Allegro for String Orchestra.....Elgar
Capriccio for Piano and Orchestra.....Stravinsky
Mr. Sanroma
"Sinfonia Domestica".....Strauss

Of only mild interest was the sole novelty of Mr. Koussevitzky's afternoon program, for the Elgar work ambles along amiably enough, but without real distinction. It was well performed. The Stravinsky work had its first New York hearing in other recent Boston concerts, and the Strauss had been performed the night before. So it

was a repetitive afternoon, a diffuse one—almost a dull one. F.

Philharmonic-Symphony Children

New York Philharmonic-Symphony, Children's Series, Ernest Schelling, conductor. Carnegie Hall, Feb. 7, morning. The program:

Scherzo from Symphony in C Major.....Schubert
Ländler (Scherzo) from Symphony No. 3.....Schumann
Waltz from Hänsel und Gretel.....Humperdinck
Waltz from Symphony No. 5.....Tchaikovsky
Cradle Song.....Brahms
"Wine, Woman and Song".....Strauss
Capriccio Espagnole.....Rimsky-Korsakoff

This concert, devoted to waltz form in symphonic music, was hailed with delight by the young audience. Mr. Schelling had picked tuneful and delightful examples and the orchestra played them with zest. The result was a peculiarly happy one.

In the final number, Mr. Schelling went to the piano to explain a passage and was applauded so lustily that he had to repeat his bit, being accompanied impromptu by members of the orchestra.

There were the usual lantern slides and delightful explanations. N.

Manhattan Symphony

Manhattan Symphony, Henry Hadley, conductor. Soloists, Inez Barbour, Alma Peterson and Jeannette Vreeland, sopranos; Judson House, tenor; Herbert Gould, baritone; Fred Patton, bass; Paul Leyssac, narrator. Assisted by Manhattan Choral Society. Mecca Auditorium, Feb. 8, evening. The program:

"Mirtil in Arcadia" Pastorale.....Hadley
(First Performance in New York)

Mr. Hadley's work won the Sesqui-centennial prize in 1926, and was first performed at the Harrisburg Festival the following year. Chicago heard it in 1930. The text is by Louise Ayres Garnett and deals with Mirtil, a son of Venus and Adonis and his amorous traffings with mortals and immortals. It is definitely pastoral in content and sufficiently artificial to sustain this spirit like a Watteau pastel.

Musically, the work is of definite interest. Mr. Hadley has eschewed cacophony—would not an ultra-modern Arcadia be unthinkable?—and has been lavish with melody. In this field, Mr. Hadley has demonstrated his ability before this, and more than one contemporary composer might take a leaf from his book to their advantage. Melodically, "Mirtil" is both original and charming, and has a definite style denoting the well-directed intention of the composer. Orchestrally, the writing sustains the spirit of the music itself and, while conservative, is never dry.

Inez Barbour as Amaryllis did especially good singing, and Jeannette Vreeland as Venus was interesting in all her solo passages, as was Alma Peterson as Flora. Judson House in the name part sang with spirit and delicacy, and Fred Patton as Jove was sonorous and musicianly. Herbert Gould as Amintas was admirable in all he did. The chorus was good and a bevy of school children which assisted, lent further pastoral atmosphere. Mr. Leyssac sustained the reputation he has gained for this sort of performance. The audience was numerous and very effusive in its appreciation. N.

Juilliard String Orchestra

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Albert Stoessel, Who Conducted the Orchestra of the Juilliard Graduate School in a Program of Unique Interest

Graduate School gave its second concert of the season at the Town Hall on Saturday evening, Feb. 14.

There were two Bach pieces to open the evening—a transcription by one George William Volk of the Fantasia in G Major and the Brandenburg Concerto in the same key. In these the players gave a convincing account of themselves, revealing the happiest results of their training by Mr. Stoessel.

Elsa Hilger, first cellist of the orchestra, was the soloist of the program in the Haydn Concerto in D Major. Her playing was of a truly distinguished quality, disclosing an advanced technical equipment and tonal beauty. She was given an ovation. Mr. Stoessel conducted the accompaniment with perfect adjustment. For this work the strings were reduced and winds added, the latter being members of the orchestra of the affiliated Institute of Musical Art.

The program was completed by performances of Eugene Goossens's fascinating Concertino and Brahms's Quintet, Op. 111. Technically taxing as the Goossens work is, it was actually tossed off with great verve by the young players. In the Brahms they achieved the evening's climax. This masterpiece sounds quite as well in this form, for which Mr. Stoessel added an effective part for double bass. His conducting was masterly in all the works, nowhere more so than in the grave beauty of the Adagio. There were ovations for him and his players. What he has done in developing this ensemble in a year's time is little short of marvelous. He knows how to make string players sing. A.

Philadelphia Orchestra

Philadelphia Orchestra, Ossip Gabrilowitsch, conductor. Carnegie Hall, Feb. 10, evening. The program:

Symphony No. 2 in E Minor.....Rachmaninoff
"Aufklänge," Symphonic Variations on a German Nursery Song.....Haussegger
"Caprice Espagnole".....Rimsky-Korsakoff

Again, as at the previous New York concert of this orchestra, the Russians fared best at the hands of Mr. Gabrilowitsch. The lengthy, passionate (Continued on page 43)

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BUFFALO APPLAUDS REINER ORCHESTRA

Erskine in Talk Before Teachers — Recitals by Visitors

BUFFALO, Feb. 20.—Fritz Reiner conducted the Cincinnati Symphony in a concert in this city on Feb. 10, under Musical Foundation auspices. The unusually interesting program comprised an orchestral arrangement of the Bach-Respighi Prelude and Fugue in D Major; Schumann's "Rhenish" Symphony; "La Valse" by Ravel; Debussy's "Afternoon of a Faun"; "Dances of Marossek" by Kodaly, and the Polka and Fugue from the opera "Schwanda" by Weinberger. The program was ideal in its performance, both from the executive and interpretative viewpoint.

John Goss, English baritone, made his second local appearance on Feb. 11 in the artist series of the Chromatic Club, at the Twentieth Century Club. In a group of old English songs, one of German lieder and a Ravel group, Mr. Goss won hearty approbation. His final group of folk songs, mainly sailor chanties, made a strong appeal. He was ably assisted by Daisy Bucktrout as accompanist.

Erskine Addresses Teachers

Dr. John Erskine of New York, president of the Juilliard School of Music, gave a talk before an audience including many piano teachers, in the Denton, Cottier & Daniels warerooms on the evening of Jan. 31. In order to increase public interest in this branch of musical tuition, he suggested the establishment of fortnightly student recitals, open to the public, and presided over in turn by teachers of Buffalo and adjacent towns. After the talk a program was given by pupils. Dr. Erskine also played several numbers to the pleasure of the audience.

Mario Chamlee, tenor, and Ruth Miller, soprano, with Rudolf Thomas at the piano, gave the second concert of the Van De Mark series in Elmwood Music Hall on Feb. 3. The tenor was in admirable vocal form and delighted a large audience with the beauty of his tones and his art. The artists collaborated in an excerpt from "Bohème." Mr. Thomas, as accompanist, was a tower of strength to the singers.

The Rubinstein Chorus, under R. Leon Trick, gave a morning musicale at the Hotel Statler on Feb. 4. The women sang with fresh, pleasing tone quality, and much regard for nuance. Ethel Stark Hickman, pianist, a pupil of Mr. Trick, played solos by Brahms, Debussy and Chopin with admirable technique and interpretation.

Curtis Artist Presented

The Chromatic Club afternoon recital of Feb. 7 presented Rose Bampton, contralto, formerly of Buffalo, a scholarship student at the Curtis Institute, under Horatio Connell. In song groups in Italian, German and English, the singer won spontaneous and hearty approval for the richness of her voice and the excellence of her musical work. Notably beautiful was her delivery of the Brahms "Geistliches Wiegenlied." Marjorie Heintz, violinist; Frank Davidson, violist; Robert Hufstader, Marcella Bush and Mrs. Frank Davidson, accompanists, were heard in the program.

MARY M. HOWARD

Art of the Duo-Pianist Popular in Many Climes, English Artists Find

ELATED by the cordiality with which their audiences received them throughout their tour in the northern states of this country and in Canada, Ethel Bartlett and Rae Robertson, the British duo-pianists, prior to returning to England recently, paid warm tribute to America's pioneers in the field of concerts of music for two pianos—Guy Maier and Lee Pattison.

"How well we found the way prepared over here by that famous team," declared Miss Bartlett gratefully.

The Popular English Two-Piano Artists, Ethel Bartlett and Rae Robertson, Seen During Their American Tour

"Such quick appreciation and enthusiasm we met with everywhere we played! It was not such plain sailing for us in Europe, for what Mr. Maier and Mr. Pattison have done in the United States we had to do in England and on the Continent.

"Six years ago, while we were solo pianists, we were married. But we were fed up being separated so much and hit upon the happy solution of combining our careers in this jolly way—bearing out the adage that two heads are better than one!

"In 1927 we gave our first programs in Holland and Germany, for you know the old saying about the prophet in his own country, and we wanted approval from abroad. Interest in our work grew rapidly. Then at our first concert in London the effect we achieved was magical, and our name was made.

"The musical public in Europe does not care much for arrangements," said Mr. Robertson, "so in building up our repertoire we did much delving after works originally written for two keyboard instruments. In the British Museum we found a piece by Giles Farnaby, a sixteenth century English composer—the first ever written for two virginals. There we also discovered an old edition of three little dances by Couperin. In a Berlin museum we copied a Toccata for two harpsichords by Hieronymus Pachelbel, a forerunner of Bach. We introduced Carl Philip Emanuel Bach's Concerto for two pianos and orchestra at a Promenade concert in London, under Sir Henry Wood.

"Our work has inspired many of our composers to write specially for us—

notably Arnold Bax, whose Sonata we first played in 1929. He has also written three shorter pieces of great charm—"The Poisoned Fountain," "The Devil That Tempted St. Anthony," and "Hardanger." The latter, named after a



N. Y. Times Studio

town in Norway, is a little tribute to Grieg. Hubert Foss's 'Newcastle Dance' is another favorite with our audiences. Hugo Anson, Arthur Benjamin and Felix White are other Englishmen who have contributed to our repertoire. Cyril Scott is also writing a work, which we are eager to see.

Make Paris Appearance

"That splendid artist, Alfred Cortot, heard us do the Bax Sonata in London at a reception and invited us to play it at a concert at his Ecole Normal in Paris. On this notable occasion Manuel de Falla gave a first performance of his Concerto for harpsichord and orchestra, under the baton of Mr. Cortot. In the middle of the concert our sponsor introduced us to the audience in a delightful speech prior to our playing—such a marvelously friendly act on the part of a great man toward two young musicians!"

Following a tour in England, during which they will perform the Bach C Major Concerto with the Royal Philharmonic Society, under Casella, the artists will play in Holland, Belgium, Russia, Poland, Germany and Spain. In August they will be heard at the Anglo-American Educational Conference at Lausanne, and then they will take a well-earned vacation in Switzerland and Austria.

CAMERON EMSLIE

ATLANTA THRONGS FETE PADEREWSKI

MacDowell Festival Is Feature of Season — Visit by Verbruggen Men

ATLANTA, Feb. 20.—Ignace Jan Paderewski played before an audience of more than 5000 here on Feb. 3. Students of schools and colleges from every part of the state and adjacent states came to pay homage to this great master of the piano. A program of Beethoven, Brahms, Chopin, Debussy and Rachmaninoff brought an ovation to which Paderewski responded with many encores, until finally, with the inevitable and greatly prized Minuet, the piano lid was lowered.

MacDowell Festival Given

Seventy music students from all over the state assembled here to play in the second annual MacDowell festival, under the direction of Evelyn Jackson, teacher of piano and first vice-president of the Georgia Federation of Music Clubs. The festival occupied four days. The object was to stimulate among students and musicians a knowledge and appreciation of the composer's music. The proceeds will be devoted to carrying on the work of the MacDowell colony.

Mrs. Wilmer L. Moore delivered the address of welcome. Nan Stephens, composer and writer, gave her personal experiences at the Peterboro Colony. Nana Tucker gave a sketch of the musician's life. Mrs. Armand Carroll spoke on the works of MacDowell. Dr. Malcolm Dewey, professor of Romance Languages at Emory University, spoke on the literary side of the composer. Other speakers were Mabelle S. Wall, music editor of the Atlantic Journal; Mrs. Walter Bedard, president of the Atlanta Music Club, and Helen Coyne Riley, director of the Atlantic Music Centre.

Minneapolis Symphony Heard

The Atlanta Music Association, Mrs. Wilmer L. Moore, executive vice-president, as sponsored by the Atlanta Music Club, Mrs. Walter Bedard, president, presented Marion Claire, soprano, and Henry Weber, pianist, in recital in November; John Charles Thomas, baritone, in January; and the Minneapolis Symphony, under Henri Verbruggen, on Feb. 10. The symphony was presented in the large City Auditorium, with the students of the music teachers, junior and senior high schools, as guests of the association and club. This is a new feature introduced by Mrs. Moore to stimulate the love of good music.

HELEN KNOX SPAIN

Winners in Contest of Chicago Society Announced

CHICAGO, Feb. 20.—The winners of the contest conducted by the Society of American Musicians for recital appearances under the management of Bertha Ott, Inc., are as follows: Vera Gillette, pianist, to be heard in the Civic Theatre on Feb. 22; Lucia Altoonijan, soprano, and Florence Autenrieth, cellist, to appear in joint recital in the same theatre on March 22; and John Thut, baritone, and Lucille Turner, organist, to be heard in Kimball Hall on a date not yet determined. A. G.

HONEGGER CONCERTO HEARD IN CHICAGO

Novelties by Miaskovsky
and Gruenberg Led
by Stock

CHICAGO, Feb. 20.—Maurice Maréchal, 'cellist, was the soloist at the Chicago Symphony concerts of Feb. 13 and 14, substituting for Gregor Piatigorsky, who was prevented from filling his engagement because of illness. Mr. Stock conducted the following program:

Concerto for String Orchestra, No. 10,
in D MinorHandel
Concerto in D Major.....Vivaldi
Mr. Maréchal
Symphony No. 3, in F Minor, Op. 41
.....Oldberg
Concerto in C Major.....Honegger
(First time in Chicago)
Mr. Maréchal
Oriental Fantasia, "Islamey".....Balakireff
(Orchestration by Alfred Casella)
"Emperor" Waltzes.....Johann Strauss

Rumor was rife that Honegger had planned his 'Cello Concerto as a parody on the elder monuments of the form, but there was nothing but downright earnestness to be discussed in Mr. Maréchal's playing of the work, nor was there even as much humor as might have been expected in Mr. Stock's conducting of the jazzy orchestral part. The work itself is one of those lean, trenchant pieces that this composer writes so fluently, delectable in some spots and trivial in others. Orchestrally, it is a model of economy.

Contrasted with this last word in 'cello concertos, Mr. Maréchal extracted the Vivaldi work from the archives and played it most ingratiatingly. The symphony was Arne Oldberg's third, a work that has been heard before on these programs. In its considerable length it has many moments of beauty, yet we candidly prefer most of these ideas in their original form, as they appeared at one time or another throughout the nineteenth century. The facile instrumentation of the work is perhaps its most notable quality.

The Handel Concerto was given an excellent performance; the speed at which the orchestra was able to play Balakireff's "Islamey" turned every pianist green with envy; and it was nothing less than an inspiration that impelled Mr. Stock to resurrect the Strauss waltzes.

Iturbi Is Feted Soloist

José Iturbi appeared as soloist at the Tuesday concert of Feb. 10. The program:

Overture, "Liebesfrühling," Op. 28
.....Georg Schumann
Symphony No. 9, in D Minor.....Bruckner
Concerto No. 4, in G Major.....Beethoven
Mr. Iturbi

Mr. Iturbi played Beethoven's Fourth Concerto on the occasion of his debut at these concerts last season, but failed then to make the impression he achieved at this time. It was a reading cognizant of every aspect of the rich beauty of this work, an example of flawless keyboard art coupled with revealing insight into the composer's every thought and intention. A delighted audience expressed its enthusiasm in unmistakable terms.

A distinguished visitor at this concert remarked that he could always tell a Chicago Symphony Orchestra program by the presence of Georg Schumann's "Liebesfrühling," and it does seem that Mr. Stock might grant this merely pretty piece a well-earned vacation. Bruckner's Ninth had appeared on an earlier program, and received on this occasion a rather less impressive performance than previously.

Gruenberg and Miaskovsky Novelties

The following program was played at the concerts of Feb. 6 and 7, under Mr. Stock:

Symphonic Poem, "La Procession Noces"
.....Rabaud
Symphony in D Major (Köchel 504).....Mozart
Symphony No. 10, Op. 30.....Miaskovsky
(First Time in Chicago)
Symphonic Poem, "The Enchanted Isle"
.....Gruenberg
(First Time in Chicago)
Symphonic Poem, "Tasso: Lamento e Trionfo"
.....Liszt

Miaskovsky's Tenth Symphony, in one movement, does not differ appreciably from those which have preceded it. It is written in the same dark colors, and gives vent to the same mutterings and grumblings of revolt. Thematically it is negligible, though the work as a whole does not fail of a certain dramatic effect.

Louis Gruenberg's "Enchanted Isle" seemed to please the public by virtue of its euphonious combinations, the result of a remarkable orchestral mastery. Its solid musical substance was not entirely to be gauged at a single hearing. Rabaud's Parsifal-inspired "La Procession" was a pleasant enough moment, but Mozart's three movement symphony from the "Figaro" period overshadowed the rest of the program for pure enjoyment. It was played in Mr. Stock's happiest vein. Liszt's "Tasso" completed a list that must have been intended as a discourse on the development of the symphonic form, but that really proved only that some men write better music than others.

ALBERT GOLDBERG

Union College of Schenectady has won the first preliminary competition of the Intercollegiate Glee Club Contest, the finals of which will be held in Carnegie Hall, Saturday evening, March 14, according to an announcement by the Intercollegiate Musical Council, of which Harriet Steel Pickernell is executive secretary.

Isaac Van Grove Named Chicago Civic Opera Conductor for 1931-2



Isaac Van Grove, Conductor and Composer, Appointed to Conducting Staff of the Chicago Civic Opera for Next Season

CHICAGO, Feb. 20.—The Chicago Civic Opera Company has engaged Isaac Van Grove as conductor and coach for the 1931-32 season.

Mr. Van Grove, a native of Philadelphia, received his entire training and experience in this country. He was an assistant conductor of the Chicago Opera Company during the régime of Mary Garden, and remained with the company for four years. Since 1927 he has been musical and artistic director of the Summer season of opera by the Cincinnati Zoo Company. He was musical director for the American Opera Company in 1929-30.

Mr. Van Grove is also known as a composer. His opera, "The Music Robber," composed in 1925 on a libretto by Richard Stokes, music critic, was produced in Cincinnati in the season of 1926-27. The work won for Mr. Van Grove a David Bispham medal.

Boston Civic Symphony Opens Sixth Season

BOSTON, Feb. 20.—The Boston Civic Symphony, Joseph F. Wagner, conductor, inaugurated its sixth season in Jordan Hall on Sunday evening, Feb. 8. Camille Girouard, baritone, was soloist. A large and appreciative audience was present.

The Boston Civic Symphony Orchestra is an established institution, composed of amateurs and professionals who play for the pleasure of it, and who each year show marked advance in interpretation of classic and semi-classic music.

The compositions played in this concert included Goldmark's "Sakuntala" Overture; the Ballet Suite from "Le Cid" by Massenet; the Dream Pantomime from "Hansel und Gretel" by Humperdinck, and Paul H. Allen's "Pilgrim" Symphony in D Major, the last work given for the first time in Boston. Mr. Girouard sang with consummate artistry the aria "Eri Tu" from Verdi's "Masked Ball."

W. J. P.

KNEISEL QUARTET IN NOVEL COLLEGE SERIES

Group Headed by Marianne Kneisel Gives Week of Concerts and Explanatory Sessions

SARATOGA SPRINGS, N. Y., Feb. 20.—One of the most novel engagements ever filled by a musical organization was the week spent by the Marianne Kneisel String Quartet at Skidmore College for Girls here.

Beginning Feb. 8, this quartet gave a daily series of evening concerts at this institution. In the mornings the musicians analyzed and discussed the same works, playing and repeating the various themes and motives until the hearers were thoroughly familiar with them. Though these morning sessions were scheduled to last but an hour, it was sometimes closer to four hours before the enthusiastic students permitted the young ladies of the quartet to adjourn.

This series of concerts was the second the Marianne Kneisel String Quartet has played at Skidmore College, the present series being a return engagement following a similar course last season. They constitute a novel form of musical instruction and it is reported that several other educational institutions are considering the possibilities of such a series.

The Marianne Kneisel String Quartet consists of Miss Kneisel, first violin; Marie Vandenbroeck, second violin; Della Posner, viola; and Katherine Fletcher, 'cello.

The quartet is fulfilling many Spring engagements. At Northwestern University, Evanston, Ill., the organization played a return engagement on Jan. 18. On Jan. 24 the players appeared in Stanton, Va.; a short time later in Indianapolis and Pittsburgh. A. G.

University Chamber Orchestra Gives Concert in Seattle

SEATTLE, Feb. 20.—Sigma Chapter of Phi Mu Alpha, of the University of Washington, presented the University Chamber Orchestra in its fourth concert in the Playhouse on Feb. 10.

Under the baton of its leader, George McKay, the ensemble gave excellent performances of a Fantasia by Byrd, Bach's Concerto Grosso No. 3, Juon's Kammermusik No. 1. The university's A Cappella Group, conducted by Kathleen Munro, sang effectively numbers by Hassler, Purcell, Lotti and Bach.

Paul Hindemith's play for children, "Wir bauen eine Stadt" (We Are Building a City), has had many performances in German schools. The work recently was given three times in Frankfurt by pupils of the Lessing School.

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INDIANA COMPOSERS GIVE OWN WORKS

Club Federation Sponsors Manuscript Concert — Myra Hess Plays

INDIANAPOLIS, Feb. 20.—The Indiana Federation of Music Clubs gave the first of its manuscript programs at the Propylæum on Jan. 28. The manuscript section is a part of the American music department, for the purpose of encouraging Indiana composers.

The program included a Sonata for violin and piano by Daisy M. Hinkle, Bloomington; a Theme, Variations and Fugue for piano, by William Paltz, Evansville; a Suite for violin and piano by William Fox of this city; two short violin numbers, a Reverie and a Serenade, by Nathan Davis of Indianapolis; a Lullaby, "Jesu," and a song "Sea Call" with violin, piano and 'cello accompaniment, by Selma Zahl Searcy of this city; two songs, "Elf" and "Indian Maiden," by Edith Walker McDaniels, and songs by Frederic Krull.

Mrs. Ruby Lane Mosemiller, Bloomington, was in charge of the program, acting as chairman of that committee. The program was prefaced by a talk given by Pauline Schellschmidt on "Style in Musical Composition."

Myra Hess, English pianist, gave a recital before the members of the Indianapolis Männerchor at the Academy of Music, on Sunday afternoon, Jan. 25. The many admirers of Miss Hess received her with their customary warmth and enthusiastically applauded her numbers. These included the Prelude, Fugue and Variations by César Franck, the "Italian" Concerto of Bach, the Variations and Fugue on a Theme by Handel of Brahms, and a well chosen Chopin group. Several encores were given.

The Federation of Public School Teachers presented Wotan Zoellner, violinist, Robert Norton, baritone, and Charles King, piano soloist and accompanist, in a pleasing program on Jan. 26, in Caleb Mills Hall.

PAULINE SCHELLESMIDT

Harriet Foster Discusses the Mental Element in Vocal Art

HARRIET FOSTER, contralto and teacher, believes that the study of metaphysics—and practice of its tenets—is of inestimable value to artistic expression, and particularly in the realm of singing.

"There is no questioning the liberating qualities of correct thinking," she says. "Assurance, poise, freedom from tenseness are but a few of the benefits singers and others receive in approaching their work in the right mental attitude.

"It is well to realize that we are mental beings when contemplating the study of vocal art, and to keep it well in mind throughout the process of training.

"A child reaches out to grasp a desired object without knowledge of the working attributes of muscles. But muscles move at the bidding of the mind. The child's one idea is to reach the object he sees. He has discovered that he can move, and so he trusts implicitly the workings of the machinery of his body.

"He finds very soon that he can stand erect. For a few delightful moments he experiences the joy of balancing himself without the usual tumble. He still does not know how he has accomplished it, but he now has made the discovery that his body is capable of performing this wonderful feat, and he tries it out again and again, trusting only to his desire to stand and walk. Finally he becomes convinced that he can do it whenever he likes, and then proceeds to forget altogether that he has done anything very wonderful. It has become an involuntary operation. What his mind knows his body performs, if it is within the function of the body.

Confident Attitude Essential

"The vocal instrument, the larynx, is wonderfully made; more perfect than any mechanical instrument. To discover its capacities is the province of vocal art. We must trust this instrument to be capable of doing its own work solely at the bidding of the mind, just as the

child knows that his legs hold him up when he learns that they will.

"The one need is to give up fearlessly to the necessary freedom of the body. No instrument can function if it is strapped up or clogged up. Fear is the greatest impediment to the nat-



Apeda

Harriet Foster, New York Teacher of Voice

ural workings of the body. The wiping out of fear in the mind brings out wonderful discoveries of what the vocal instrument can do.

"No teacher can make a voice, I contend. The instrument is already wonderfully made. She has only to discover, as the child did, its marvelous capacities through wiping out fear in the minds of her pupils, and teaching them to trust in the natural functioning of the vocal instrument, and to rely upon free movements in the filling of the lungs with air, and the relaxed but vitalized balancing of the body.

Cultivation of the Mind

"Then, too, development in the matters of beautiful phrasing, tone coloring and interpretation must proceed from the cultivation of the mind."

Mrs. Foster, who teaches in New York, has enjoyed a notable career in concert and oratorio both here and abroad. A product of the teaching of Mme. von Feilitzsch at the Cleveland Conservatory in her youth, the singer subsequently studied in Berlin with Frau Schultzen von Austin and Fräulein Reese, and in Paris with Matilde Marchesi.

In London Mrs. Foster studied many oratorios and Bach works under Sir Henry Wood. The English conductor honored her by accompanying her at the piano in recital. Another high light in her career was her appearance in a joint recital with the late Jean Gerardy, the Belgian 'cellist, in London, where she made successful appearances during several seasons at the Promenade concerts in Queen's Hall and at the Sunday symphonies. C. E.

Dorothy Bowen on Concert Tour in Mid-West States

Dorothy Bowen, soprano, is filling many engagements in the Middle West. She has appeared recently with the Apollo Club of Chicago, the Springfield, Ill., Orchestra, the Chicago Little Symphony, the Mendelssohn Club of

Chicago, and twice with the Milwaukee Symphony.

Miss Bowen will sing in a concert performance of "Aida" at the University of Illinois on April 23. In June she will commence an extensive tour in the West and Northwest, singing at the University of Idaho in the middle of that month.

ANNOUNCE CONTEST FOR COMPOSERS

Juilliard School Opens Annual Publication Competition

The Juilliard School of Music has announced its 1931 competition for publication of new orchestral works by American composers. Through this competition, which results in the publication of new and outstanding works, their performance by the major orchestras is facilitated.

The Juilliard School of Music selects a given work from the entries and pays for the publication of it. The composer receives all royalties and fees accruing from the sale of performance. The school also cooperates with the composer in securing for his work adequate rehearsal and performance.

Terms of Competition

The terms of the competition are as follows:

Compositions must be by native-born or naturalized American citizens.

Only such orchestral compositions as are suitable for performance by a major symphony orchestra will be considered, and only compositions of which the composer owns or can control the copyright should be submitted.

Compositions which have been previously performed should be accompanied by a brief statement as to places and dates of performance so far as known.

Compositions should be sent to the Juilliard School of Music, 49 East Fifty-second Street, New York, before May 1, 1931. Manuscripts sent by mail should be insured and the composer's name and address should be securely attached. Manuscripts not selected for publication will be returned to the sender.

Should a composition of outstanding merit be disclosed through the competition, it will be published in the Summer or Autumn of 1931.

During the past three years orchestral compositions by Arthur Shepherd, Daniel Gregory Mason, and Louis Gruenberg have been published. These works have been performed by leading orchestras throughout the country.

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BUFFALO APPLAUDS CHICAGO SYMPHONY

Gigli Heard in Recital— Mary Craig Soloist with Guido Chorus

BUFFALO, Feb. 20.—The Chicago Symphony, under Frederick Stock's baton, presented a glorious concert in Elmwood Music Hall on the evening of Jan. 20, under Musical Foundation auspices. This aggregation was in its best estate. Schumann's "Liebesfrühling" Overture, the Brahms Variations on a Haydn Theme and Debussy's "Iberia" received ideal interpretations. "Ein Heldenleben" by Strauss was played in memory of Hans Schmidt, Robert H. Heussler and William H. Daniels, staunch supporters of music in this city, who died during the last year.

The Philharmonic concert course presented Beniamino Gigli in its fourth concert at the Buffalo Consistory on Jan. 21. The tenor sang with exuberant outpouring of rich and brilliant tone, making his strongest appeal in the operatic excerpts on his program. Ann Hamilton, a singer of excellent endowments, was the assisting artist. The accompanist was Miguel Sandoval. A large audience demanded many encores.

The Guido Chorus, a men's society under Seth Clark, who has been conductor during the twenty-six years of its existence, gave the first concert of this season on Jan. 19 in the Hotel Statler ballroom. Numbers by Mendelssohn, Franz, Pinsuti, Gericke, Manning, Nash and others were sung with fine intonation and admirable command of dynamics. Mary Craig, soprano, of New York, the soloist, won the approval of her audience by her work.

The Chromatic Club gave its usual fortnightly afternoon recital on Jan. 24 at the Twentieth Century Club. Helen Eastman and Eva Rautenberg gave an admirable performance of Richard Strauss's E Flat Sonata for violin and piano. Marvin Burr, baritone, sang Massenet's "Vision fugitive," and songs in Italian, German and English with virile and sympathetic tone and authoritative style. Robert Hufstater was an able accompanist.

The second benefit concert for unemployed musicians, under the management of the Musicians' Association of Buffalo, was held in Elmwood Music Hall on Jan. 25, enlisting the Buffalo Philharmonic Band, of which Max G. Rauchstadt is leader. The band played well. Emilie L. Hallock, soprano, a graduate of the Cincinnati Conservatory of Music, who has coached with Walter Kiesewetter in New York, was a pleasing soloist.

MARY M. HOWARD

Walter Charnbury Gives Radio Talk on Music Contests

Walter Charnbury, pianist, was the guest speaker in a program broadcast by the Music Contest League of New Jersey over WNJ recently. His subject was "The Value of Music Contests." Mr. Charnbury has served as adjudicator in many contests, including those conducted by the National Music League, the Naumburg Foundation and the New York Music Week Association. He is chairman of judges of the Music Contests League of New Jersey.

Modern Music: A "Three-Ring Circus"?

(Continued from page 13)

must evolve. The modern attempt to overthrow accepted canons is hysterically ridiculous, and the demand of our restless civilization for novelty and new aural sensations has resulted in a hop-skipping and jumping by those whose chief desire is to perform in the centre ring.

Enter the Jazz School!

Now on the trapeze, ladies and gentlemen, and in full swing we have the star-spangled artists of jazz. The average person has as yet been slightly touched by culture and easily reverts to an aboriginal state, the moment his counteractions permit. Jazz, being atavistic in its appeal, causes an artistic convulsion consisting of kicking feet, swaying hips and shaking shoulders. In the modern dance hall all this is inescapable, but it has no place whatever in the concert hall. In every merely sensory form of expression, its characteristic significance is also its limitation.

After the last war, proportion and balance were lost, and in music, as in all other arts, people were open to anything that promised resuscitation. But jazz has utterly failed in that direction. Novelty being its chief attraction, it has not produced music of any permanency. Practically all of its composers belong to the musical illiterati. It has become a mechanical recipe, with its rhythmic monotony, melodic vulgarity, harmonic mimicry, and stereotyped instrumentation, aided and abetted by vocal inanities. Those composers of good schooling who have essayed jazz in their compositions have made of the experiment a miserable fiasco.

Having viewed the whole spectacle, Barnum must be proved wrong, and we rise from our seats to demand our money back.

What Hope for the Future?

Americans have always been a people who have not hesitated overlong to throw over unworkable doctrines. That is only one reason why America holds the key to the problem of the musical future. This native common sense should enable us to realize that the theories of emancipation which are being sold to us are counterfeit. It is absurd that we should subscribe to an unsound theory which has never produced anything of value.

This proposition that all musical history has to be revolutionarily overthrown is and always has been buncombe.

Though one fully appreciates and does not question the sincerity of composers who are striving to create a new musical language, they would do well to remember that preoccupation with language at the expense of the thing to be said has always caused the disaster of deterioration and consequent oblivion.

The art of genius, regardless of period, is essentially evolutionary, and not revolutionary. It is salutary to observe that hitherto every torch-bearer of the future has taken the light from his predecessors.

Now, what is the panacea for us? Some geniuses have had strange ways of reaching fruition without a change of outer garments. On the other hand, insignificant talents, unable to bring forth fresh ideas in the accepted vestments, have often delib-

erately arrayed themselves in motley costume.

Newness, *per se*, is neither a vice nor a virtue. A work of art is obviously not good because it is old any more than a work of art is bad because it is new. Although the vocabulary may remain the same, the thing to be said, as ever, remains important.

Debussy's Plea for Clarity

In 1913, one year before the world itself ignored history, Debussy wrote, "Let us purify our music. We must guard against the stifling of emotion under the heap of motives and superimposed designs. As a general rule, each time that, in art, someone thinks of complicating a form or a sentiment, it means that he does not know what he wants to say."

Modernism has not to do with time. When the men of genius evolved to the point where their works were difficult to grasp, it was their genius which had led them on to new paths, not any conscious decision to be "modern."

To steep oneself in the rich language of the past is not only not a crime, it is the inevitable basis from which to evolve one's own nomenclature. Originality of means of expression should not be a paramount consideration, for not until the well of tonal and melodic combinations has been drained dry will young musical blood relinquish the desire to nourish the body of music and create something of its own.

Foolish Dread of Unoriginality

The dread of being thought unoriginal is the curse of our composers. If they would but express themselves from within, their works would be their own, for there is no duplication of personalities in art.

The modern composer winces under the short-sighted criticism that his work is reminiscent. He firmly resolves, there and then, that his next work will not bear the faintest resemblance to anything that ever happened. From that moment his work becomes fatally objective, his instinctive emotions are killed, and as a creator he is absolutely finished!

If one has something to say, he will say it regardless of fashion and controversy, as all those men who have built lasting music before him have done. The manner should interest only the historian, for beauty belongs to no epoch.

There is but one function for musical art, and that function is the beauty of inevitability. Be it absolute, or programmatic, or romantic, let it give man the beauty he seeks. Be it reactionary or ultra-modern, let it be beautiful.

Ethel Glenn Hier Gives Program for Roselle MacDowell Club

ROSELLE, N. J., Feb. 20.—The local MacDowell Club gave a musicale at the residence of Mr. and Mrs. J. A. Birkholz recently. Ethel Glenn Hier opened the program with a talk on the MacDowell Colony and subsequently played two groups of short pieces by MacDowell and her own suite, "A Day in the Peterborough Woods," and Prelude in E and "Study in Blue."

Mrs. William Bodine sang three songs, "Japanese Lullaby," "The Hour" and "The Return," by Miss Hier, with the composer at the piano.

CINCINNATI FORCES HONOR LATE PATRON

Reiner Leads Impressive Performance of Strauss Tone-Poem

CINCINNATI, Feb. 20.—The Cincinnati Symphony concert of Jan. 31 was made especially memorable by the radiantly beautiful performance of Strauss's "Tod und Verklärung," played in memory of Mrs. Charles Phelps Taft. The "Symphonia Domestica" of the same composer had been programmed and had been heard at the Friday afternoon concert.

After the intermission on Saturday evening, Herbert G. French, chairman of the board of trustees of the orchestra, appeared on the stage to announce that Mrs. Taft had died very suddenly during the afternoon and that the Strauss tone-poem would replace the symphony. He reminded the audience that it was scarcely more than a year since Mr. Reiner and the orchestra had played "Ein Heldenleben" in memory of Mr. Taft. He spoke of the great service which Mr. and Mrs. Taft had rendered the cause of music in Cincinnati and emphasized especially Mrs. Taft's long and untiring devotion to the orchestra. She had been president of the board for many years prior to the taking over of the organization by the Institute of Fine Arts, itself conceived and realized by the efforts of Mr. and Mrs. Taft.

The performance of the tone-poem was one of the finest ever given us by Mr. Reiner. The often abused and ill-used word "inspired" is entirely accurate as a descriptive adjective in this instance. After the performance, audience and orchestra remained in their places for a few minutes and then quietly rose and left the auditorium. It was a tribute not only to Mrs. Taft, but to the power and beauty of the performance.

The program opened with the Elgar "Enigma" Variations. Mr. Reiner gave the work one of the most persuasive and eloquent readings heard at any performance here in recent years. The work of the orchestra was truly magnificent.

Gregor Piatigorsky was announced as the soloist in the Haydn D Major 'Cello Concerto. Illness prevented his appearance, and his place was taken by Felix Salmond, who played the Lalo D Minor Concerto for 'cello and orchestra.

The Strauss "Symphonia Domestica," heard only at the matinee concert, had not been played by the orchestra in many years. To a portion of the audience it was new, to others it was a welcome revival. It was given an unusually fine performance.

SAMUEL T. WILSON

Spaeth's "Musical Adventures" Issued in New Reprint

"The Musical Adventures of Jack and Jill," a series of parodies composed by Sigmund Spaeth, has been reprinted in a convenient form by the Edward B. Marks Music Co. of New York, in response to an insistent demand, particularly from music clubs. Dr. Spaeth scored great successes with these parodies at the farewell dinner to the Flonzaley Quartet, given by the Bohemians of New York, and at the Biennial of the National Federation of Music Clubs in Boston.

STATE TEACHERS MEET IN DENVER

Colorado Composers' Works Heard at Convention of Association

DENVER, Feb. 20.—The annual convention of the Colorado State Music Teachers Association, held here recently, proved in many ways the most interesting session this organization has had in its history.

A program of compositions by Colorado composers was one of the highlights of the convention. Songs written by Horace Tureman, John Gower, Grace Mays, Della Lacy and Fred Wright; piano music by Francis Hendriks and Milton Schrednick; compositions for strings, clarinet and flute by Newton Pashley, and a string trio by Waldo Williamson were presented.

A plan was launched for a State contest for pianists to be held in Denver the week of March 30, sponsored by the association and the Federation of Music Clubs.

The officers elected for the ensuing year were: Edith Louise Jones, president; Florence Lamont Hinman, vice-president; Leon W. Cowles, secretary-treasurer; the board of directors: E. H. Baxter Rinquest, John C. Kendel, Newton H. Pashley, E. D. Hale and Louise Wood Edwards.

German Operas Heard

The German Grand Opera Company appeared under the management of Messrs. Oberfelder and Slack in the city auditorium, Jan. 21 and 22. Excellent performances of "The Flying Dutchman," "Tiefland" and "Tristan und Isolde" were given. An outstanding impression was made by Margarethe Baumer, who sang both Senta and Isolde. The orchestra was especially effective, and Max von Schillings, conductor, showed himself a thorough master of the Wagnerian scores.

Percy Grainger appeared in the city auditorium in the Oberfelder-Slack series on Feb. 4. This is the first time the pianist has appeared here in several years, and he was enthusiastically received. He has lost none of his cunning in the intervening years, and his delicate pianissimo effects and brilliant technique delighted a large audience.

JOHN C. KENDEL

Los Angeles Teachers Install New Officers

LOS ANGELES, Feb. 20.—The Los Angeles County Music Teachers' Association held its annual banquet and installation of officers at its January meeting. In addition to short speeches by Max von L. Swarthout, retiring president; Abbie Norton Jamison, past president, and the new president, Claude Purves-Smith, addresses were made by Dr. Carl Knops, professor of archeology at the University of Southern California, and L. E. Behymer, Los Angeles impresario.

The following officers were installed: Mr. Purves-Smith, president; Lilla Litch and Maybelle Strock, vice-presidents; Gladys T. Littell, recording secretary; Myrtle F. Woodson, corresponding secretary; and Maude M. Yates, treasurer. The committee chairmen are Charles Draa, Edith Lillian Clark, Frank C. Giffen, Bess Daniels, Emma M. Bartlett, Leona Neblett and Anna Ruzena Sprotte.

H. D. C.

Gaines to Manage St. Louis Symphony

ST. LOUIS, Feb. 20.—Arthur J. Gaines has been appointed manager of the St. Louis Symphony, according to a recent announcement by L. W. Baldwin, president of the Symphony Society. Mr. Gaines, who returns to the post he formerly held, will succeed William E. Walter, who submitted his resignation on Dec. 29. The change will be effective at the end of the present season.

Mr. Gaines was secretary-manager of the St. Louis Symphony for ten years while the orchestra was under



Arthur J. Gaines, Who Will Again Assume the Management of the St. Louis Symphony Next Season

the conductorship of Max Zach and Rudolph Ganz. He resigned in June, 1922, and went to New York as manager of the former City Symphony, of which Dirk Foch was conductor. When this organization disbanded after its first season, Mr. Gaines was engaged as manager of the Minneapolis Symphony. He remained in this post until last September, resigning when the orchestra became affiliated with the University of Minnesota.

Statement by Orchestra Head

"The St. Louis Symphony Society releases Mr. Walter with regret," said President Baldwin. "He came to St. Louis four years ago from the Curtis Institute, of which he was then executive director. Previously he had been long associated in the management of the Boston and Detroit Symphonies. Of his wide experience the St. Louis Symphony Society availed itself at a time when it was undergoing its greatest crisis.

"When Mr. Walter came to St. Louis in June, 1927, the St. Louis Symphony was without a manager, without a conductor, without a home and without actual ticket subscribers. While progress in the four seasons which have followed has been slow, it has been sound. We have built solidly for the future. More than ever in its history, the orchestra has become a civic institution in the broad, as well as in a cultural, sense. It has ambitious plans which are maturing on a substantial basis.

"That Mr. Walter's wide experience and profound knowledge of music and musicians have been at our disposal has been unquestionably a determining

fact in the success of the orchestra's recent years.

"In his successor St. Louis is also very fortunate. Mr. Gaines has many warm friends, a wide personal popularity here; and his success both with our orchestra and the Minneapolis Symphony warrants a profound confidence that he will continue to build upon the foundations that have been laid an orchestra at once greater and more significant in St. Louis life."

Dukelsky Symphony Chosen for Oxford International Festival

Vladimir Dukelsky's Second Symphony has been accepted by the jury of the International Society for Contemporary Music for presentation at its festival, in Oxford next July.

The symphony had its first performance by the Boston Symphony under Dr. Koussevitzky in March of last year. The work is also scheduled for performance in Paris, Berlin and Warsaw.

Recital Series Opens at American Dalcroze Institute

A recital of improvisation by Paul Boepple on Feb. 11 opened a series of five evenings at the American Dalcroze Institute. The series will include an evening devoted to "Dalcroziana"—compositions by teachers and artist-friends of the Institute, lectures by Harvey Officer and Peppino Mangravite, and a demonstration of eurhythmics by students and teachers. The proceeds of the series are to be devoted to the Institute's scholarship fund.

STOCK CONDUCTS IN MILWAUKEE

Excellent Recitals Given by Spalding and Lauri-Volpi

MILWAUKEE, Feb. 20.—The seventh concert of the series by the Chicago Symphony was given at the Pabst Theatre on Feb. 2, under the management of Margaret Rice. Mischa Mischakoff, concert-master of the orchestra, was the soloist, giving a beautiful performance of the Brahms Concerto in D Major. Frederick Stock conducted with fine effect Georg Schumann's "Liebesfrühling," Debussy's picturesque "Iberia," Honegger's innocuous "Pastorale d'Été" and the conductor's own lilting Symphonic Waltz.

Spalding Gives Recital

Albert Spalding was heard on Feb. 1 at the Pabst Theatre in the Twilight Musicales of Miss Rice. He gave another demonstration of his sterling musicianship in the Schumann D Minor Sonata and numbers by Bach, Stravinsky and César Franck. André Benoit was a fine collaborator at the piano.

Giacomo Lauri-Volpi, tenor of the Metropolitan, appeared in Milwaukee for the first time on Feb. 11 in the Civic Concert Association course at the Auditorium before an audience of 3500. He made his best impressions in operatic arias. He also gave songs by Schumann, Brahms and Debussy, Caccini and other composers. Alberto Sciarretti played the accompaniments and also gave piano numbers by Chopin and Dohnanyi.

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Brooklyn Hears Notable Opera, Orchestra and Recital Bills

BROOKLYN, Feb. 20.—"Madame Butterfly," the last but two of this season's Metropolitan Opera offerings in Brooklyn, attracted a large-sized audience to the Academy on Feb. 14. The cast brought together a favorite group of artists, and one could sense an especial atmosphere of camaraderie between singers and audience. Appearing were Elisabeth Rethberg as Cio-Cio-San, Giovanni Martinelli as Pinkerton, Giuseppe De Luca as Sharpless, Faina Petrova as Suzuki, Phradie Wells as Kate Pinkerton, and Giordano Paltrinieri as Goro. Mr. Bellezza conducted.

Mary Wigman's dance recital (her first in Brooklyn) on Feb. 12, attracted an unusually large audience to the Academy's opera house. This artist's highly individualized dance conceptions stamp her as an outstanding personality amongst the greatest figures of that art.

Boston Symphony in Visit

The third Boston Symphony concert in Brooklyn, on Feb. 5, afforded borough music patrons the opportunity of hearing Stravinsky's *Capriccio for Piano and Orchestra*. Jesus Maria Sanroma was the soloist. Dr. Koussevitzky also presented Elgar's *Introduction and Allegro* for strings and Moussorgsky's *"Pictures at an Exhibition"* orchestrated by Ravel.

Choral List Given

The Brooklyn Heights Singing Club, an ensemble of business men and women, gave its first public concert in the main auditorium of Plymouth Church on Wednesday evening, Feb. 11. These singers are led by Walter Greene. The program, which included numbers by Bach, Beethoven, Brahms and MacFarren, with a concluding group of Negro spirituals, was well sung technically and interpretatively. Berthe Imelda Georges, harpist, the guest artist, played several solos.

Gigli Among Recitalists

Beniamino Gigli, singing in recital at the Academy of Music on Feb. 17 under the auspices of the Brooklyn Teachers' Association, displayed his rare tenor qualities of sustained strength and sweetness in a program of songs and opera arias. He was assisted by Kathryn Newman, coloratura soprano. Miguel Sandoval accompanied.

Alfred O'Shea, tenor, who sang in the Puccini operas broadcast, charmed a large audience at the Academy on Feb. 8. His recital opened with arias from *"Jewels of the Madonna"* and *"Carmen,"* and concluded with Irish songs. Frank Chatterton, at the piano, and Frederick P. Short, at the organ, were the accompanists. Roman Prydatkevitch, violinist, was heard in two solo groups.

Enzo Aita, young Italian-American tenor, sang several opera arias and a miscellany of songs at the Academy on Feb. 7. Vincenzo De Crescendo was the accompanist. Although suffering from a cold, Mr. Aita revealed a well-trained and interesting voice.

Nora Somerville, soprano, sang in recital at the Brooklyn Little Theatre on Feb. 4, accompanied by Mrs. Walter F. Hutton.

Elman Gives Concert

Mischa Elman, in recital at the Academy on Feb. 16, played the *Handel Sonata in D*, the *Vieuxtemps Concerto in A Minor* and numerous shorter numbers. The famous violinist brought forward the fine essentials of his musicianship, a dignified interpretation and a broad tone. He was warmly applauded. Carroll Hollister, pianist, accompanied.

The Hall Johnson Negro Choir sang at the Academy on Feb. 15, under the auspices of the Brooklyn Society for Ethical Culture. The program featured several novelty numbers. An entertaining event. FELIX DEYO

GROWTH OF PIANO CLASS MOVEMENT REPORTED

Two Days' Conference in New York Devoted to Discussions of Teaching Practice

Growth of the movement for piano class instruction in the United States was reported at a recent Metropolitan District open forum conference held in New York on Feb. 6 and 7 at the Great Northern Hotel, under the auspices of the National Bureau for the Advancement of Music.

Figures as to that growth were cited by the bureau's director, C. M. Tremaine, who stated that piano classes are now in operation in nearly 1000 cities, and that the bureau had received inquiries on the subject from more than 5000 cities and towns. This represented, said Mr. Tremaine, a marked increase in the last two years, as the number of cities reporting classes in January, 1929, was 389.

Some 150 persons attended the meetings and participated in the discussions, including many private piano teachers interested in the class idea.

Among the speakers heard during the two days were Ella H. Mason, group piano advisor of the National Bureau, who discussed the relation of the movement to the private teacher; Julia Broughton, instructor in piano class methods at New York University; Grace Helen Nash, teacher and editor of piano class methods; W. Otto Meissner, representing the piano class committee of the Music Teachers' National Association, who stressed the social aspect of the movement; Addye Yeargain Hall; and Frank H. Luker, of New York University.

The conference closed with a luncheon meeting attended by some forty teachers, at which various phases of the subject were discussed by Dr. George Folsom Granberry and by Mrs. W. L. McFarland, of the music division of the National Federation of Settlements.

Swift & Company Male Chorus Offers Composition Prize

CHICAGO, Feb. 5.—A prize of \$100 is offered by the Swift & Company Male Chorus of Chicago in its eleventh annual competition in music composition. The prize is offered this year for the best musical setting of *"Song of the Winds,"* by Catherine Parmenter.

The composition must be for a men's

chorus, with piano accompaniment. It must be the work of a composer who is a resident of the United States. His composition must "sing well" and should be kept within a reasonable vocal compass. Parts may be doubled at pleasure.

Compositions must be sent to the conductor of the chorus, D. A. Clippinger, 617-18 Kimball Building, Chicago, and must be in his hands on or before June 15, next. The award will be made on July 1. The jury which will make the award is composed of Iorwerth W. Prosser, Stanley Seder and D. A. Clippinger.

A. G.

Boston Concerts and Opera

(Continued from page 3)

realization of the beauties of the work. The Symphony concert of Feb. 10 was devoted to the works of Beethoven. The Third Symphony and the "Egmont" Overture were the orchestral numbers. Myra Hess was the soloist in the Fourth Piano Concerto, in G Major. Dr. Koussevitzky excels in this symphony. Miss Hess excels in this concerto. What more need be said?

Chicagoans Conclude Series

If the second week of the Chicago Civic Opera in Boston did not bring another "Meistersinger," it did bring an exceedingly fine performance of "Tristan and Isolde" on Feb. 2, with Mmes. Leider and Olszewska and Messrs. Strack, Bockelmann, Kipnis and Habich; a very brilliant and well-staged "Aida" on Feb. 3, with Muzio, Van Gordon and Marshall. On Wednesday afternoon, Feb. 4, Mary Garden appeared in both "Le Jongleur de Notre Dame" and "La Navarraise." The same evening Mmes. Redell and Leider and Messrs. Strack and Bockelmann, under Emil Cooper, sang "Tannhäuser." On Feb. 5, Boston heard the carefully restudied and dramatically played "Otello," with Mmes. Muzio and Claessens; and Messrs. Marshall, Vanni-Marcoux and Baromeo, under the baton of Mr. Moranzoni.

The new and much heralded "Camille" of Hamilton Forrest was given on the evening of Feb. 6. The artists were Garden, Claessens, Glade, Hackett and Baromeo; the conductor, Mr. Cooper. The opera was not well received, though singers, conductor and orchestra gave it a well-prepared performance.

The last day of the fortnight brought Smetana's "Bartered Bride" in the afternoon and "Lucia" in the evening. In the former the artists were Mmes. Rajdl, Olszewska, Sharnova and Burke; and Messrs. Strack, Kipnis, Habich, Baromeo, Ringling and Dua, with Frank St. Leger conducting. This Bohemian folk-opera was as carefully mounted as the German operas, and gave much pleasure.

"Lucia" gave Miss Salvi her only appearance of the fortnight. Her "Mad Scene" is not frequently equaled.

Concert Roster Full

Jascha Heifetz gave a recital in Symphony Hall on Feb. 1. Ravel's "Tzigane," a transcription of portions of Debussy's "Afternoon of a Faun" and a new Rondo by Castelnuovo-Tedesca, were features of the program.

The following Sunday brought concerts by John McCormack at Symphony Hall, by the People's Symphony at Jordan Hall, and by the Boston Civic Symphony under Joseph Wagner at the Repertory Theatre. Mr. McCormack's

REINER AND GERMANI TO FILL CURTIS POSTS

Conductor to Head Orchestral Department—Young Virtuoso Succeeds Farnam

PHILADELPHIA, Feb. 20.—Josef Hofmann, director of the Curtis Institute of Music, has confirmed the report that Fritz Reiner, conductor of the Cincinnati Symphony for many years, will become head of the orchestra department of the Curtis Institute and conductor of the Curtis Symphony Orchestra next season. Emil Mlynarski, the present incumbent, will return to Warsaw at the request of the Polish government to resume his position as conductor of the Warsaw Opera, from which he was granted a two year leave of absence.

Fernando Germani, Italian organist, now making a tour of this country, has been named head of the organ department of the Curtis Institute to succeed the late Dr. Lynnwood Farnam.

Mr. Germani, who is twenty-five years old, is probably the youngest artist ever to hold a position as head of a division at the Institute. He occupies a leading position among concert performers. At the age of fourteen, Mr. Germani was appointed official organist of the Augusteo Orchestra of Rome.

He made his American debut in 1928, following his successes in New York and Philadelphia with a transcontinental tour.

program mingled old airs, art-songs and folk-ballads and folk-songs, sung with the usual McCormack artistry before an overflowing house. At the People's Symphony concert, Esther Miller, pianist, was the soloist in Liszt's *Concerto in A Major*. Mr. Dodge, replacing Mr. Stone for the day, again gave evidence of his decided flair for conducting.

The Gordon String Quartet of Chicago on Feb. 10 in Jordan Hall played quartets by Carpenter, Brahms and Ravel. Mr. Carpenter's quartet is "American" in mood as well as in the usual rhythmical sense. The Gordons once more proved themselves a fine and virile quartet.

George Copeland, pianist, gave a program in Jordan Hall on Feb. 11, including pieces by Bach, Martini, Chopin, and French and Spanish composers.

Nikolai Orloff gave a piano recital in Jordan Hall on Feb. 14. His program included works of Scarlatti and Weber, Schumann's "Symphonic Studies," twelve of Chopin's preludes, the Russian dance out of Stravinsky's "Petrouchka," Debussy's *Toccata*, and bravura pieces by Liszt, played with sensibility and distinction.

Novelties by Flute Players' Club

The Sunday concerts on Feb. 15 included a program of the Flute Players' Club, a farewell of the two piano team of Maier and Pattison, and a concert by Povla Frijsch. The exploring ways of the Flute Players brought a String Quartet by Verdi, a Quartet for flute, clarinet, horn and bassoon, by Rossini; a Quintet for oboe and strings by Arthur Bliss, and a new Sonata for flute and piano by Walter Piston of the division of music of Harvard University. The afternoon was one of rare virtuosity and consummately expressive playing throughout. Mr. Piston's Sonata is well constructed and shows imagination and charm.

ALFRED H. MEYER

"Peter Ibbetson," New Native Opera, Has Premiere

(Continued from page 5)

chestral sound such as might accompany the entrance of Mussolini. Peter's heart may surge at the prospect of seeing his old friend once more, but after all, even the biggest heart *ne peut donner que ce qu'il a!*

The orchestral interludes, also, seem lacking in things that would make them interesting and were large rather than impressive.

An Excellent Libretto

The book has been altered to some extent, but the libretto follows the dramatic version closely. The childhood part of the novel is indicated only in the dream scenes, the opera beginning in the drawing room of Mrs. Deane in her country house. As a story, it is good and is well done.

Such omissions as have been made are more or less the result of necessity. Not much has been lost. The fact of Mary's accidental death as a poverty-stricken old woman and Peter's homicidal insanity in prison at the same moment are omitted. It is one of the most beautiful passages in the book, one of the deepest philosophical bits of writing of the humorist who could draw for *Punch* the series of lampoons of *nouveaux riches* dealing with Mr. and Mrs. Ponsonby de Tompkins, and those pricking the pretensions of parlor esthetes in the series concerning the Cimabue Browns, and yet who knew the dark zone of the human soul pretty thoroughly, after all.

Peter's life in the Horse Guards is not even hinted at, nor are the Lintots, who figure so importantly in the novel. These omissions, however, are slight. One might doubt if Mary, as the Duchess of Towers, would have been on terms of such close intimacy with Mrs. Deane, the widow of a brewer; but then, Mary was a remarkable person and may have had friends in all classes. She probably did.

Good Individual Performances

As far as individual performances go, that of Edward Johnson in the name part stands out as one of the finest characterizations this sterling artist has ever given us. In spite of insuperable difficulties in connection with the role, he managed to make it not only convincing as a figure of opera, but also to make clear the stress of soul which is the essence of Peter's personality. It was an achievement, and a high one.

Lawrence Tibbett as Colonel Ibbetson had an ungrateful role with little, save the setting of the de Musset poem in the first act, to show his beautiful voice. None the less, he did what he had to do with sincerity and artistry.

Miss Bori's Duchess of Towers disappointed. It seems as though this artist, with her many years of experience on the stage, might have come nearer to a realization of the story, in order to fashion her characterization more on the great lady whom everybody adored. Miss Bori's Duchess was a person almost too sweet to be true, a pink-and-white sort of vagueness, savoring of Mimi in Act I and Violetta in Act II. Not for an instant did she touch the hem of the Mary whom du Maurier drew.

Marion Telva's Mrs. Deane was an excellent *genre* bit, in spite of the most horrible costumes ever seen on any stage. One in particular made her

look like a green velvet Mother Bunch. The remaining characters were all adequate.

Under the baton of Tullio Serafin, the opera had a reading such as is vouchsafed to few new works. Mr. Serafin as has been said, elided one scene, where Mary and Peter, in one of the dreams, listen to a performance of part of "Norma" sung by Grisi and Mario. There were also minor transferences. From the beginning to the end of the performance Mr. Serafin's conducting gave every portion of the work every possible chance.

Too much praise cannot be bestowed upon the singing of the chorus under Giulio Setti. As the chorus is invisible



© Mishkin

Giulio Setti, Who Prepared the Metropolitan Chorus for "Peter Ibbetson"

except in Act 1, the casual listener might minimize its importance. Any one, however, who knows about these things knows the exquisite choral effects, some of the very best in the work, could have been achieved only by a first class body of singers conducted by the hand of a master.

Lavish Scenic Production

As far as the production is concerned, the Metropolitan evidently spared no expense. The result was one of lavishness. That equal care was exercised in the matter of detail, is another matter. Mr. Urban was evidently given his head as regards scenery and costumes, with resulting false notes.

The salon of the inn at Passy had a deep niche with a funereal urn, like the one Mr. Urban put in Violetta's attic room in "Traviata." This was architecturally false as well as visually so, since the niche would have carried out into the passageway which was obviously behind. Just where Mr. Urban got his idea that Passy is or ever was on the top of a high butte like Montmartre, so that he was consequently inspired to draw Paris down in a gully, it is difficult to say.

Of the costumes, even less had better be said. Most of the hoops worn by the women were the flat fore-and-aft type of the era of Velasquez, a matter of several hundred years before the period of the story. Miss Bori, for reasons best known to herself, appeared in the inn scene (the period of which is given in the program as 1857) in a dress of 1877, with bustle, "tie-backs," overskirts and much drapery, and on her head, the little

flat pie-plate hat of the same period. In the final dream scene, in 1887, Miss Bori still wore the costume of 1857, though just why, it was difficult to imagine. She and Peter grew old along with the world. It was only the characters in the dream world that remained as they had been. But having "gone Second Empire," she probably preferred to stay that way.

Mechanically, the production was excellent. The changes from the scenes actually being lived to those of the dream were very well managed, the changes being smoothly effected.

All in all, "Peter Ibbetson" as an opera has interest. Whether this interest is the virtue of du Maurier, of Deems Taylor, of the protagonists of the musical version, or of those who put it on, is a matter for individual decision.

The Second "Ibbetson"

The second performance of "Peter Ibbetson" was given before a capacity audience on Monday evening, Feb. 16. The cast which appeared in the premiere on Saturday, Feb. 7, was again heard, with the exception of Mr. Cehanovsky appearing in place of Mr. Frigerio as Pasquier de la Marière. The outstanding performances were those of Mr. Johnson and Mr. Tibbett. Miss Bori's acting was charming, but vocally she was on this occasion exceedingly unhappy.

As a complete review of the premiere appears on this and a previous page, it is unnecessary to comment further on the quality of Mr. Taylor's second operatic essay.

Mr. Serafin conducted as though he believed in the music. A.

Opinion of New York Daily Newspaper Reviewers

Olin Downes in the Times: "His music has its best moments, unquestionably, in the dream scenes, and here he is aided very much by his felicitous employment of French folk-songs. . . . Elsewhere there is much facile and well-turned music, although the writer does not find very much in it that is new with Mr. Taylor or original in idiom."

Lawrence Gilman in the Herald Tribune: "It is disheartening to find that Mr. Taylor in his new work is still, like the lovers of Du Maurier's tale, dreaming of the past. . . . Mr. Taylor in this new score manifests a greater skill, superior finesse in the use of his material. But his technical approach to various problems is still tentative."

Leonard Lieblich in the American: "The score does not specialize in leit-motifs, but it is saturated with the orchestral and harmonic manner of Wagner. I glory in the Taylor courage. It is far better to say something comprehensible in the Wagnerian idiom than to stutter and mumble aimlessly with the voice of the modernistic operatic writers as exemplified by the examples of recent years."



Tullio Serafin, Under Whose Baton "Peter Ibbetson" Had Its World Premiere

Samuel Chotzinoff in the World: "Such a story should be irresistible in any art form. Yet there were times . . . when Mr. Taylor's music seemed to me in its way. . . . For the most part the score was rambling and indefinite."

Oscar Thompson in the Post: "George Du Maurier did much more for Taylor than Taylor was able to do for Du Maurier. . . . Beyond question, the most fortunate moments of the score are those in which Mr. Taylor has incorporated French folk-songs. . . . The score does not yield anything of a similar quality of creation which can be said to be the composer's own. There is skill in the treatment of Mimsy's farewell to Peter, skill in the background supplied for the prison scenes, and something more than skill in Mimsy's comforting appeal, after her death, to the dying Peter."

W. J. Henderson in the Sun: "Col. Ibbetson's recitation is set to an air of some pretensions. But there is little vocal melody of the species which bids for and usually wins popularity. . . . The best is Mary's summons to Peter in the last scene. Mr. Taylor's music does not interfere with the unfolding of the story."

Pitts Sanborn in the Telegram: "As a practical fashioner of opera, Mr. Taylor . . . shows an important advance in one essential. He has so adjusted the relations of music and text that the words can be plainly understood."

Noel Straus in the Evening World: "Mr. Taylor's main strength lay in his command of orchestration and sense of the theatre. The orchestral score is symphonically conceived and practically all of it is so complete in itself that the voice parts might be eliminated without altering the total worth of the music. . . . In general it is of 'Tristan' texture in its contrapuntal weavings. . . . lack of melodic invention makes itself keenly felt."

Hampton Institute Choir to Make Tour Under Dett

The Hampton Institute Choir will give its annual New York concert in Carnegie Hall under the leadership of Dr. Nathaniel Dett on March 9. The forty young Negro men and women will also visit Boston, Buffalo, Detroit, Chicago, St. Louis, Cincinnati, Kansas City and Washington, D. C., during two weeks.

Geoffrey O'Hara—The Hour of Calvary

High, G. Medium, F. Low, Eb. 50

Gustav Klemm—The Bells of Notre Dame

High, F. Medium-Low, Eb. 50

Also in Part-Song Arrangements

A. Walter Kramer—Pleading (Bitte)

High, Gb. Low, Eb. 50

Thy Will Be Done

High, Bb. Low, G. 50

FOR EASTER PROGRAMS

Christ Triumphant. Pietro A. Yon

High, D. Low, C. 60

Christ the Victor. Carlo Rossini

High, D. Medium, C. Low, Bb. 50

Easter Triumph. Hildach-McKinney

High, Eb. Low, C. 50

The same arranged as Duet for S.A. or T.B. 60

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TORONTO GREETSCANADIAN ARTISTS

Local Symphony and Imperial Orchestra in Concerts

TORONTO, Feb. 20.—The Toronto Symphony, under Luigi von Kunits, gave the third afternoon children's concert of the season in Massey Hall on Feb. 3. On the same evening Norman Wilks, Anglo-Canadian pianist, gave a most successful recital in Conservatory Concert Hall.

On the afternoon of Feb. 4, the Compinsky Trio made its first Toronto appearance, playing before the Women's Musical Club in Hart House Theatre. The program consisted of the Beethoven Trio in D. Op. 71, Brahms's Trio in C, Op. 87, and César Franck's Trio in F Sharp Minor.

Composer Is Guest Leader

In the evening Massey Hall was filled for the concert of the Imperial Oil Orchestra. This ensemble, under Reginald Stewart, has been giving coast-to-coast broadcasts over the Canadian network each week and has become so popular that a public appearance here was requested.

The interesting program included an orchestral arrangement of the Bach Prelude and Fugue in G Minor by Dr. Ernest MacMillan, who was guest conductor for this number. Ernest Seitz, Toronto composer and pianist, the solo artist, played the Tchaikovsky B Flat Minor Concerto with the orchestra. He was recalled many times after his able performance.

Canadian Singers Appear

A concert was given on Feb. 2, in the Conservatory Concert Hall, by the Canadian Singers. The five women of the group, in period costumes and seated in the old English fashion, gave a delightful program of old French and English songs. A special number was "Regina Coeli" by the Toronto composer, Healey Willan.

The Hart House String Quartet, which has just returned from a most successful tour beginning in New York and ending in Montreal, gave the fourth concert of this season in the Hart House Theatre on Feb. 7. Gertrude Huntley, pianist, of Vancouver, was the assisting artist.

On Feb. 8, C. Walter Wallace of Philadelphia, a former Canadian, gave an organ recital in the concert hall of the Royal York Hotel. Mr. Wallace delighted his audience with his program.

Dr. Harvey Robb, organist of the Royal York Hotel, is giving a most successful series of recitals, which are open to the public and are broadcast across Canada every Sunday.

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Conchita Supervia to Sing With Chicago Civic Opera Next Season

CONCHITA SUPERVIA, Spanish mezzo-soprano, who will make her first visit to this country next season, has been engaged to make several guest appearances with the Chicago Civic Opera Company in "Carmen" and "The Barber of Seville." While in this country she will also make a concert tour under the direction of NBC Artists Service. Her American debut will take place in New York in January.

Mme. Supervia has sung many roles at La Scala under Toscanini and has appeared extensively at the Madrid Royal Opera, the Paris Opéra and Opéra-Comique, and the Royal Opera in Rome.

At present she is making an extensive concert tour in England. Her most recent appearance with the London Symphony in the Albert Hall on Jan. 19 was greeted with much enthusiasm.

The range, richness and color of her voice, and the charm of her personality were eulogized by London reviewers.

She is to appear later this season at Covent Garden and the Vienna Opera.

A Continental Favorite

Mme. Supervia, who is that rare type of singer, a coloratura mezzo-soprano, and is thus fitted to sing florid roles in the older Italian works, was brought into international prominence during the Rossini Cycle given at the Théâtre des Champs-Élysées in Paris in 1928. The French press showered applause upon her for her brilliant performance in "L'Italienne à Alger" and "Cendrillon" and declared her to be the star of the Rossini Festival. The following season Gabriel Pierné chose her as solo artist for the concert devoted entirely to Italian music, which he presented.

The artist was only fourteen years old when she made her debut. Her first important appearance came at the age of fifteen, when she interpreted the role of Carmen. Not long afterward she created the role of Oktavian in "Rosenkavalier" under the personal direction of Richard Strauss.

Sittig Trio Heard Extensively in Middle West

The Sittig Trio gave twenty-two concerts during January, appearing at the Ohio State University, Columbus; Ohio Wesleyan University, Delaware; Meadville, Pa.; The Morning Musical Club of Battle Creek, Mich.; Niles, Mich.; Mishawaka, Ind.; Shrine Temple, Peoria, Ill.; Decatur, Ill.; State Teachers' College, Springfield, Mo.; Iola, Kan.; Chanute, Kan.; Wichita, Kan.; Sterling College, Sterling, Kan.; Ponca City, Okla.; Bartlesville, Okla.; Tulsa, Okla.; Durant, Okla.

The trio, which is composed of Margaret Sittig, violinist; Edgar Sittig, cellist, and Fred V. Sittig, pianist, is still on tour of the Middle West.



Conchita Supervia, Spanish Mezzo-Soprano, Who Will Be Heard with the Chicago Civic Opera and in an American Concert Tour Next Season

CURTIS INSTITUTE GIVES TWO NOTABLE CONCERTS

Swastika Quartet Heard at New Art Museum—Felix Salmond Plays Solos by Chasins

PHILADELPHIA, Feb. 20.—Two occasions of interest were on the Curtis Institute schedule in recent weeks. On Feb. 1 nearly 2500 persons heard the third program of the series of free Sunday evening chamber music concerts which Mrs. Mary Louise Curtis Bok is sponsoring at the new Art Museum. These are given, under the general direction of Louis Bailly, by artist students of the institute.

The Swastika Quartet was heard in a finely concerted performance of the Beethoven Quartet in E Minor—third of the Rasoumoffsky series. The atmospheric values of the Debussy Quartet were nicely realized. The organization includes Gama Gilbert, and Benjamin Sharlip, violins; Max Aronoff, viola, and Orlando Cole, cello. The novelty of the evening was the Mozart E Flat Major Quintet, which was notably played by Joseph Levine, piano; Robert Bloom, oboe; James Collins, clarinet; Theodore Seder, horn, and William Santucci, bassoon.

Felix Salmond gave the seventh of the faculty artists' series recently, in Casimir Hall, revealing his stupendous technique and his very fine sense of interpretation. The major items on his varied program were sonatas by Beethoven and Brahms. Of special interest were the Adagio from Bach's organ toccata in C major, arranged for violoncello, for Mr. Salmond, by the late Dr. Lynwood Farnam, and a Nocturne and a "Hymn to the Virgin Mary," both by Abram

Chasins, of the institute faculty, with the composer at the piano. Modern works of Ravel and Bloch were among the attractive miscellaneous offerings.
W. R. MURPHY

ROCHESTER PLAYERS GIVE PROGRAMS ON TOUR

Orchestra Visits Vassar College and Plays at Eastman Testimonial Dinner in New York

ROCHESTER, Feb. 20.—The Rochester Civic Orchestra took time from its intensive activities in Rochester to make a brief trip to New York recently. The orchestra, under Guy Fraser Harrison, gave a program at Vassar College on Sunday afternoon, Feb. 8, to a capacity audience composed of students and faculty.

On the following evening the orchestra played a brief program at the dinner given in New York by the Society of the Genesee, in honor of George Eastman. Three hundred Rochester music-lovers went by special train to New York to do honor to Mr. Eastman, who has so notably sponsored art developments in this city.

Immediately after the program the orchestra went to the National Broadcasting studios in New York, where the weekly broadcast sponsored by the Stromberg Carlson Manufacturing Company of Rochester was given. For the past two years this program has been broadcast throughout the United States from Rochester every Monday night. Following the broadcast, the orchestra returned to Rochester to carry on its usual Tuesday concert and broadcast for the school children of Rochester and western New York.


The Rochester Philharmonic, under Eugene Goossens, and the Civic Orchestra, conducted by Mr. Harrison, will give concerts in Buffalo on March 5 in the series of the Buffalo Musical Foundation. The activities of these orchestras are under the direction of the Rochester Civic Music Association, of which Arthur See is the executive officer and manager.

Intercollegiate Contest Organized for the Southwest

Marshall Bartholomew, director of choral music at Yale University and executive director of the Intercollegiate Musical Council, recently returned from the Pacific Coast, where he organized an annual Southwestern Intercollegiate Glee Club Contest. The first contest will be held in Los Angeles during the first week in April.

The following groups for regional contests have been formed: nine colleges in Southern California, with the University of Arizona; eight in Oregon and Washington, and in the region of San Francisco; and five in the Northern Rocky Mountain Region.

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Wagner Cycle Draws Throngs to Metropolitan

Annual Matinee Series Hailed with Delight by Wagner Enthusiasts—"Flying Dutchman" and "Meistersinger" Both Attended by Unusually Large Audiences—Bohnen Replaces Andresen as Daland—Whitehill Reenters for Season as Hans Sachs

A PART from the world-premiere of "Peter Ibbetson" the most important operatic occurrence was the beginning of the matinee Wagner cycle with "Flying Dutchman" on Feb. 6.

The cast was the same as at the previous hearings of the work save that Michael Bohnen sang Daland in place of Mr. Andresen. Mr. Schorr was the most striking figure in the cast and Mme. Jeritza gave a sympathetic if not invariably well-sung performance.

Mr. Bohnen's Daland had its moments and was incisive as his characterizations usually are. The opera was given without cuts and gained much in consequence. The remainder of the cast included Marion Telva as Mary, and Hans Clemens, who sang charmingly the little aria of Erik in the first act. N.

Matinee "Meistersinger"

The second opera of the Matinee Wagner Cycle was "Meistersinger" on the afternoon of Feb. 12. The opera was given uncut, as had been done in the case of "Flying Dutchman" the previous week.

Features of the performance as far as the cast was concerned were the first appearance of Karin Branzell as Magdalena and the re-entry for the season of Clarence Whitehill as Hans Sachs. Elisabeth Rethberg sang Eva; Rudolf Laubenthal, Walther; Gustav Schützendorf, Beckmesser, and Siegfried Tappolet, Pogner. The remainder of the cast was made up of Messrs. Meader, Gabor, Altglass, Clemens, Paltrinieri, D'Angelo, Ananian, Wolfe and Macpherson. Mr. Bodanzky conducted.

Mr. Whitehill's characterization still has the dignity that has made it one of the great traditions of the Metropolitan. Mme. Rethberg sang exquisitely and was wholly charming in the role of the goldsmith's daughter. J.

The Fifth "Walküre"

The fifth "Walküre" of the season, on the evening of Feb. 2, had a cast identical with previous performances except for the Wotan of Michael Bohnen, dramatically impressive, though the singer was not in his best voice. Others heard were Elisabeth Ohms as Brünnhilde, Gertrude Kappel as Sieglinde, Rudolf Laubenthal as Siegmund, Karin Branzell as Fricka, and Siegfried Tappolet as Hunding. The Valkyries were the Misses Guilford, Wells, Falco, Wakefield, Besuner, Bourskaya, Divine and Flexer. Mr. Bodanzky conducted. M.



Artur Bodanzky, Who Is Conducting the Wagner Matinee Cycle at the Metropolitan

"Boccaccio" for Milk Fund

The sixth performance of "Boccaccio," on the afternoon of Feb. 4, was given as a benefit for the Free Milk Fund, before an audience which filled the opera house. The cast was the familiar one for this revival, including Mmes. Jeritza, Fleischer, Manski, Morgana, Telva and Flexer, and Messrs. Kirchhoff, Meader, Clemens, Schützendorf, Windheim, Gandolfi, Altglass, Wolfe and Gabor. The performance moved blithely and successfully. Mr. Bodanzky conducted. Z.

"The Barber" Returns

For the first time this season, Rossini's merry "Barber of Seville" was sung on the evening of Feb. 4, affording Lily Pons one of her best opportunities in the fourth role which she has sung here. She was assisted by Armand Tokatyan as Lindoro, Giuseppe De Luca as Figaro, Ezio Pinza as Don Basilio and in the lesser roles, Messrs. Malatesta, Gandolfi and Paltrinieri and Mme. Wakefield.

Miss Pons's Rosina points toward a perfect performance. As yet there are certain angularities of gesture and a lack of repose that detracted somewhat from the effect of the whole. Time and experience will smooth these out. Vocationally, Miss Pons was above reproach. "Una Voce Poco Fa" was transposed up a semitone, which gave her the opportunity for a high F at the close. She also did delightful and unbelievable things in the matter of staccato and other floridities. In the Music Lesson Scene, her Proch Variations, while impeccably sung, were not particularly striking. Bishop's "Lo, Here the Gentle Lark," however, was a perfect piece of singing.

Mr. Tokatyan was excellent in the first act and also as the drunken soldier. Mr. Malatesta, as usual, when given an inch, took an ell and clowning the role of Bartolo to a point of becoming objectionable. The most striking performance was that of Mr. Pinza. It was carefully thought-out, restrained and artistic in every detail. His "Calumny" aria was magnificent. Mr. Bellezza conducted somewhat raggedly. H.

The First "Chenier"

Giordano's "Andrea Chenier" had its first hearing of the season on the evening of Feb. 5, with Giovanni Martinelli in the name-part and Elisabeth Rethberg as Madeleine. Giuseppe De Luca was the Gerard. The additional male characters were assumed by Messrs. Cehanovsky, Tedesco, Malatesta, Didur,

Bada, Picco, Amanian and Gabor; the feminine ones by Mmes. Bourskaya, Swarthout and Petrova. Mr. Bellezza conducted.

Miss Rethberg made a mellifluous and dignified Madeleine, winning much applause for her fine singing. Although Mr. Martinelli brought down the house with his "Improvviso" in the first act, it was in the later acts that he did his best singing. Mr. De Luca's "Nemico della Patria" was a fine piece of singing and won well-merited applause. Miss Swarthout, a new Bersi, did well in the small part. N.

Rethberg in "Butterfly"

The second "Madama Butterfly" of the season, on the evening of Feb. 5, was given by an excellent cast. Elisabeth Rethberg sang the title role and Giovanni Martinelli that of Pinkerton. Others in the cast were Antonio Scotti as Sharpless, Ina Bourskaya as Suzuki, and Mr. Paltrinieri as Goro. Mr. Bellezza conducted. J.

The Third "Carmen"

The third performance of "Carmen," on the evening of Feb. 7, brought relative calm after the ovations marking the "Ibbetson" premiere. The familiar cast included Maria Jeritza in the title role, Armand Tokatyan as José, Ezio Pinza as Escamillo, Nanette Guilford as Micaela, and in other roles Mmes. Ryan and Flexer, and Messrs. Picco, Windheim, D'Angelo and Gabor. Mr. Hasslemans conducted. G.

Sunday Night Concert

The Sunday night concert on Feb. 8 presented nine solo artists. The place of Everett Marshall, indisposed, was taken by Claudio Frigerio, who sang "Il balen" from "Trovatore" in addition to the works for which he was scheduled, the Monologue from "Andrea Chenier" and a duet from "Aida" with Nanette Guilford. Miss Guilford was heard also in an aria from "Chenier" and with Gladys Swarthout gave the second-act duet from "Gioconda." Léon Rothier sang the aria of Vulcan from Gounod's "Philemon et Baucis" and joined with Miss Guilford and Dorothea Flexer in the third-act trio from "Tales of Hoffmann."

Queen Mario, substituting for Editha Fleischer, sang "Connais-tu le pays" from "Mignon" and with Dorothea Manski and Miss Flexer gave the Waltz from "Boccaccio." Miss Swarthout was applauded in an aria from "Favorita." Rudolf Laubenthal gave the Forge Song from "Siegfried" and Lohengrin's "Narrative." Marek Windheim sang the air of Lenski from "Eugen Onegin." The orchestra, conducted by Wilfred Pelletier, was heard in Massenet's "Alsatian Scenes." M.

Double Bill Again

The popular double bill composed of "Hänsel und Gretel" and "Pagliacci"

was sung again on the evening of Feb. 11, the first for the fifth time and the latter for the seventh time this season. The casts for the Humperdinck work, conducted by Karl Riedel, again included Mmes. Fleischer, Mario, Manski, Wakefield, Lerch and Flexer and Pavel Ludikar as the Father.

In "Pagliacci," Mario Basiola made one of his rare appearances as Tonio. Lucrezia Bori as Nedda and Edward Johnson as Canio added to the vocal stature of the performance. Everett Marshall was an unfamiliar figure as Silvio, doing well with the ungrateful role. Mr. Bada was the Beppe. Mr. Bellezza conducted a somewhat routine performance. M.

"The Barber" Repeats

With the same cast as at the first performance, Rossini's "Barber of Seville" was again heard at the Metropolitan the evening of Feb. 12. Lily Pons repeated her success as Rosina, singing musically and asserting her personality archly in the comedy of the old opera. Her chief companions, Armand Tokatyan, Giuseppe De Luca and Ezio Pinza were fortunately cast in a performance characterized by broad fun. Vincenzo Bellezza conducted. G.

Bori in "Traviata"

Lucrezia Bori returned to the role of Violetta on the evening of Feb. 13, with Beniamino Gigli as Alfredo, both singing extremely well and winning much applause.

Lawrence Tibbett sang and acted the elder Germont with finesse and with beautiful tone. The others in the cast included Mmes. Egner and Falco and Messrs. Ananian, Gandolfi and Picco. Tullio Serafin conducted. N.

The First "Sadko"

For the first time this season, Rimsky-Korsakoff's "Sadko" was sung at the Saturday matinee on Feb. 14. The cast included Edward Johnson in the name part, Editha Fleischer as the Sea Princess, Gladys Swarthout as Nijata, and Ina Bourskaya as Lioubava. The remainder of the cast included Messrs. Altglass, Gandolfi, D'Angelo, Bada, Macpherson, Tedesco, Basiola, Ludikar and Cehanovsky, and Mmes. Falco and Besuner. Mr. Serafin conducted.

The opera improves on acquaintance, though it still seems overlong. The performance on this occasion was well-considered in every detail and went with smoothness. Mr. Johnson and Miss Fleischer both sang extremely well. The "Song of the Indian Merchant," though not impeccably delivered by Mr. Tedesco, was listened to in breathless attention by the large audience. H.

Lily Pons in "Tales of Hoffmann"

The first "Tales of Hoffmann" of the season given at the popular Saturday night performance on Feb. 14, served to introduce Lily Pons in yet another role, that of Olympia, the automaton. Leo- (Continued on page 43)



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Mendelssohn Choir and Cincinnati Symphony Give Toronto Festival

Notable Series of Four Concerts Presented by Chorus Under Dr. H. A. Fricker and Orchestra Led by Fritz Reiner — Novelties by Holst, Ravel and Weinberger Are Features

TORONTO, Feb. 20.—The thirty-fourth season of the Toronto Mendelssohn Choir was opened on Feb. 12 with the 157th concert of the organization. As usual, Massey Hall was filled to capacity. The choir of 250 voices sang under its conductor, Dr. Herbert A. Fricker, in conjunction with the Cincinnati Symphony under Fritz Reiner, in four glorious festival concerts on this and the succeeding two days.

The Thursday evening program began with a Motet by Haydn for chorus and orchestra, led by Doctor Fricker. Then came some fine unaccompanied singing, including a di Lasso Madrigal and the Sweelinck "Hodie," which was one of the most brilliant works of the evening.

Two traditional Hebrew melodies, arranged by C. Campion Smith of the choir, were interesting. Irving Levine, Toronto baritone, sang the "Kol Nidre" with fine skill and vocal richness. "Sing Ye to the Lord" was conducted without score by Doctor Fricker and nobly sung by the choir.

The soloist of the evening was Paul Althouse, tenor, of the Chicago Opera, who acquitted himself excellently.

Mr. Reiner led only one number for the orchestra alone, the Bach Prelude and Fugue in D Major, dedicated to him by its modern transcriber, Respighi. The program ended with the final scene from "Meistersinger," finely given by choir and orchestra under Doctor Fricker.

Franck "Béatitudes" Sung

Friday evening's concert was devoted to sacred music of entrancing beauty. The Grail Scene from "Parsifal," given by choir and orchestra, opened the pro-

gram. In two numbers with the orchestra, Esther Dale, soprano, did some superlatively beautiful singing. She seems an ideal interpreter of Mozart.

The chief event of the evening was the first Toronto performance of César Franck's "Béatitudes." The soloists were Miss Dale, Mr. Althouse and John Goss, British baritone, all of whom did excellent and artistic work. Doctor Fricker conducted both chorus and orchestra except for Miss Dale's solos, when Mr. Reiner took the baton.

The third concert was an orchestral matinee on Saturday when Mr. Reiner, who is a great favorite in Toronto, conducted his forces before a crowded house. The program included the "Enigma" Variations of Elgar, the "Dances of Marosszek," by Kodaly, the Passacaglia in C Minor of Bach, and Richard Strauss's "Sinfonia Domestica."

On Saturday evening the concert opened with an "Evening Hymn," by Purcell, arranged by Doctor Fricker, and performed by choir and orchestra, Motets by Parry and Dr. Healey Willan of Toronto, and the traditional "Wassail Song," arranged by Vaughan Williams, were sung.

Holst Novelty Presented

Gustave Holst's "Choral Hymns from the Rig Veda," Op. 26, for women's voices and orchestra, a pleasing novelty, was given with wonderful restraint and beauty.

Mr. Goss sang a group of lieder with orchestral accompaniment, a group of part-songs, a cappella with the choir, and French, Italian, Irish and Spanish songs accompanied by piano.

The orchestra played Ravel's "La Valse" and the Polka and Fugue from "Schwanda," by Weinberger. At the end Mr. Reiner was recalled repeatedly. The program ended with "Blest Pair of Sirens," by Parry, an old favorite with Mendelssohn audiences.

The Mendelssohn Choir has again shown itself to be unique of its kind in choral achievement and tradition. The organization subsequently left Toronto to give concerts in Buffalo, Cleveland, Columbus and Detroit.

ARLEIGH JEAN CORBETT

Chicago "Bohemians" to Aid Needy Musicians

CHICAGO, Feb. 20.—"The Bohemians" of Chicago have announced that they are prepared to relieve professional musicians in financial distress. This musicians' club has specified that applications be made to Marx E. Oberndorfer, treasurer, 520 Fine Arts Building, Chicago. Each application will be thoroughly investigated by the committee. No names will be published, according to a statement from the organization. A. G.

COMPOSER IN RECITAL

Mrs. H. H. A. Beach Gives Program of Her Compositions at Church House

The Arts Department of St. Bartholomew Community House presented Mrs. H. H. A. Beach in a recital of her compositions on the evening of Feb. 4. Ruth Shaffner, soprano, Elsa Hilger, cellist, and Harry Shub, violinist, were the assisting artists.

Mrs. Beach opened the program with two piano solos of great charm, "La Fée de la Fontaine" and "Le Prince Gracieux" from her "Suite Française," and later played her Prelude and Fugue and "The Hermit Thrush at Morn and Eve." Three groups of songs were delightfully sung by Miss Shaffner, among them "Mirage" and "Stella Viatoris," given with string trio accompaniment, and "Ah, Love, But a Day" and "Rendezvous," with violin obbligato.

A Romance for violin, and "La Captive," a cello solo, played by Mr. Shub and Miss Hilger, respectively, completed the program. A large audience paid warm tribute to the distinguished American composer and her associates. E.

Stojowski to Mark Twenty-fifth Year in America with New York Recital

Sigismond Stojowski, the eminent Polish pianist and composer, will celebrate his twenty-fifth year in the United States when he gives a piano recital in the Town Hall on the evening of Feb. 25. His program will include the Prélude, Aria and Finale by César Franck, four Intermezzi by Brahms, the Sonata in E Flat Minor by Paderewski, his own "Poèmes d'Été" and three numbers by Chopin.

Mr. Stojowski, who has long occupied a significant position as pianist and teacher in this country, came to America in 1906 to head the piano department of the Institute of Musical Art. He has since held classes extensively in the East and on the Pacific Coast and has many distinguished pupils. His works have been given by leading orchestras and choruses in the United States, and by noted recitalists.

Lucia Chagnon Gives Recitals in Indiana and Ohio

Lucia Chagnon, soprano, recently fulfilled a week's series of engagements in Ohio and Indiana. In Indianapolis she sang before the Matinee Musicale.

Miss Chagnon was guest of honor at a luncheon following a program given for the Matinee Musicale of Cincinnati in the Hotel Gibson, with Mrs. Adolf Hahn presiding. Vera Bull Hull, of New York, manager of Miss Chagnon, was another guest.

PORTLAND HAS FULL MUSICAL CALENDAR

Maine City Hears Own Chorus and Orchestra—Programs Varied

PORTLAND, ME., Feb. 20.—Several local organizations and out-of-town artists have made an interesting musical calendar recently. The Portland Men's Singing Club gave a program in Frye Hall on Feb. 5, assisted by Elsa Meiskey, soprano. Both Miss Meiskey and her accompanist, Joseph Rubinoff, are members of the Curtis Institute, and were presented through the courtesy of Mrs. Mary Louise Curtis Bok.

The club was organized in 1913 under the direction of Will C. Macfarlane, Portland's first municipal organizer, who conducted for seven years. For the past eight years Alfred Brinkler has been conductor.

This program included Palmgren's "Finnish Lullaby," and Huhn's "Invictus" as outstanding numbers. Miss Meiskey was heard in songs by Strauss, Rachmaninoff, German, and Brahms, and proved herself a singer of much versatility.

A large audience filled the Parish House of the State Street Congregational Church on Feb. 11 to hear the delightful program given by the Portland Polyphonic Society, under the direction of Alfred Brinkler. Soloists were Helen Ward, soprano, and Donald Allton, pianist. Most interesting was George Henschel's "Morning Hymn," in eight parts, which was well interpreted, with piano and organ accompaniment. The entire program was varied and well balanced. The society, numbering about twenty-two, has been in existence since 1922.

Municipal Orchestra Heard

For the regular Sunday afternoon concert on Feb. 1, in City Hall, the Portland Music Commission presented the Portland Municipal Orchestra, Charles Raymond Cronham, municipal organist, conducting. May Korb (Mrs. Cronham), soprano, was soloist. Her accompanist was Howard W. Clark, in Chasins' "Dreams," and the Bach-Gounod "Ave Maria," arranged by Mr. Cronham, for organ, harp, violin and violoncello, and operatic arias. The orchestra of eighty players was heard in two movements from Beethoven's Fifth Symphony, the Introduction to Act III of "Lohengrin," and the Overture to Weber's "Euryanthe."

On Tuesday evening, Feb. 10, the orchestra motored to Brunswick for its first out-of-town concert this season, repeating Sunday's program. President Kenneth C. M. Sills of Bowdoin College is an honorary member of the orchestra, and each season the group gives at least one concert there.

Soloists Are Applauded

In a return engagement, Mrs. Dorothy Richardson, contralto, appeared in a program presented at the regular Sunday afternoon concert on Feb. 8 in City Hall. She sang in a delightful manner several classics, a group of Negro spirituals, two German lieder and Allitsen's "The Lord Is My Light," with organ accompaniment by Charles R. Cronham. Mr. Cronham's interesting arrangement of the Fantasia on Themes from "Faust" by Gounod was included in his group of varied organ numbers heard during the afternoon.

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Chicago Society Stages Works by Stravinsky, de Falla and Gruenberg

Ganz Conducts First Local Stage Performances of "L'Histoire du Soldat," "El Retablo" and "Creation" — Noted Artists Assist Symphony Players in Production

CHICAGO, Feb. 20.—The International Society for Contemporary Music sponsored a program of three stage works with chamber orchestra, in the Goodman Theatre on Feb. 8 and 9. The works presented were Louis Gruenberg's "Creation," Stravinsky's "L'Histoire du Soldat," and de Falla's "El Retablo de Maese Pedro." Rudolph Ganz conducted the entire program. The orchestra consisted of members of the Chicago Symphony. Large and distinguished audiences attended both performances, which were made possible by a grant of \$5,000 by the Juilliard Musical Foundation, of New York.

Of the three examples of contemporary music chosen for demonstration, Stravinsky's "L'Histoire du Soldat" made the deepest impression and received the most finished performance. Blake Scott as the Soldier was superb; it would be difficult to conceive a truer and more touching bit of portraiture. Jacques Cartier as the Devil was pictorial, and resourceful in developing his role. Ruth Page danced the two scenes of the Princess capably and with sufficient charm. The lines of the narrator were excellently read by Hobart Sommers, who also, on occasion, entered into the action with an appropriate touch of the fantastic.

The setting and costumes of Nicholas Remisoff conformed to the modern spirit of the production. Mr. Ganz's eight musicians gave a lucid and entertaining account of the tricky score. John Weicher, assistant concertmaster of the Chicago Symphony, deserves especial credit for his deft disposal of the violin solos.

Robert Riotte, Pianist, Heard in Recital at Barrington School

GREAT BARRINGTON, MASS., Feb. 20.—Robert Riotte, pianist, was heard in a recital at Barrington School on Feb. 1. The young artist, a pupil of Carl Roeder of New York, who won a Bamberger scholarship in 1929, showed excellent abilities.

The program included two Sonatas by Scarlatti, Beethoven's Sonata in F Minor, Op. 57; Brahms's Capriccio in F Sharp Minor and Rhapsodie in E Flat Major, "On Wings of Song" by Mendelssohn-Liszt, Chopin's Ballade in G Minor, Debussy's "Cathédrale engloutie," Griffes's "Fountain of Aqua Paola," Four Bagatelles by Tcherenpne and the Liszt-Busoni "Campanella." Mr. Riotte was warmly received by the audience.

Fontainebleau Alumni Give Concert of French Music

Under the auspices of the Fontainebleau Alumni Association, an Hour of French Music was given at the Architectural League on the evening of Jan. 27.

The program began with three madrigals by Costeley, du Caurroy and

De Falla's charming "El Retablo" was notable for the delightful marionettes of Remo Bufano and for Mr. Ganz's sympathetic interpretation of the colorful music.

Puppets Amusing

To add to the modernity of the production, the supporting scaffold and operators of the marionettes were in full view of the audience, the puppeteers being masked and garbed in black. Mr. Bufano had this innovation in mind for the New York production, but did not carry it out at that time.

The orchestra of thirty, with the important harpsichord part interpreted by Rudolph Reuter, played well under Mr. Ganz's baton. The three vocal parts were sung with a competency that ranged from fair to excellent by Josephine Haynes, soprano; Arch Cannon, tenor, and Joel Lay, baritone. The way of American singers with the English language usually passeth understanding, and the present was no exception.

Gruenberg's "Creation" Given

Gruenberg's "Creation," a Negro preacher's sermon on the first book of Genesis, left most hearers mystified. By itself, it is artfully contrived music in the contemporary manner. But its relation to the subject matter is at least a matter for argument. Instrumentally, the composer was given every advantage by the conductor and the eight musicians, and by Mr. Reuter at the piano. George Garner, as the tenor protagonist, revealed an excellent and robust voice, but was scarcely a convincing exponent of what must have been the author's conception of the role.

All in all, Mr. Ganz and the members of the society deserve considerable commendation for the first programs of this type that the Chicago public has enjoyed in several years. It is hoped that such productions may become at least annual events in the local musical calendar. ALBERT GOLDBERG

Orlando di Lasso. These were sung by a quartet composed of Rhea Massicotte, soprano; Stephanie Wall, contralto; Wesley Howard, tenor, and Harry Blank, baritone. Following this, a suite by Couperin was played by Alice, Marguerite and Virginia Quarles. A second group of madrigals followed and the program closed with a string quartet in G Minor by Faure, played by Louise Talma, Frank Brief, Marguerite Quarles and Bernard Baron.

Pianists to Compete for Solo Appearance with Chicago Symphony

CHICAGO, Feb. 20.—Frederick Stock is sponsoring a competition for pianists, the award to be an appearance as soloist at the popular concert of the Chicago Symphony on April 9, and a cash award of \$100.

The work to be played in the contest is the Paderewski Concerto in A Minor, in its entirety. Applicants must be over eighteen years of age, residing within fifteen miles of Orchestra Hall and American born or of naturalized parents. Auditions will be held about April 1. Applications should be made to the management of the Chicago Symphony, Orchestra Building, Chicago.

A. G.



Kathleen Kersting, American Soprano of the Chicago Civic Opera

Kathleen Kersting Is Example of American Girl Who "Made Good"

CHICAGO, Feb. 20.—Kathleen Kersting, young American soprano, who made her debut last season with the Chicago Civic Opera, has at an early age achieved the goal of all young singers.

Miss Kersting is a native of Wichita, Kan., where her professional activity was confined to choir singing. Good fortune knocked at Miss Kersting's door during a visit of Emma Calvé to Wichita. Mme. Calvé questioned an interviewing reporter on the vocal talent of the city, and was so impressed by his enthusiasm for Miss Kersting that she at once sent for her and heard her sing.

As a result, the young American girl spent three years of study with the famous singer in Europe. Following that she went to Italy, where she worked with Dante Lari and Antonio Votto, one of the conductors at La Scala.

Her debut was made in the town of Saluzzo as Marguerite in "Faust." Later she sang in Florence and other large cities of Italy, where she was heard by Herbert Johnson, manager of the Chicago Civic Opera, and offered an engagement.

Miss Kersting has a repertoire of twenty-seven roles in French, German and Italian operas.

René Maison Sails to Fulfill Engagements in Europe

René Maison, Belgian tenor of the Chicago Civic Opera Company, sailed recently on the Ile de France to fulfill European engagements. He will return early in October for an American concert tour before beginning his next season with the Chicago forces.

Mr. Maison will appear in performances at the Paris and Brussels Operas and will sing during a short season in Monte Carlo this Spring. He has declined a number of important Summer opera engagements, as he will work on some new German roles which he is going to sing in Chicago next Winter.

Musical Art Quartet to Give Three Concerts in Baltimore

BALTIMORE, Feb. 20.—The Musical Art Quartet is scheduled to give three concerts in the new Art Museum on successive Tuesday afternoons, Feb. 24, March 3 and 10.

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Harpists Hold Three-Day Meeting and Festival in Milwaukee

MILWAUKEE, Feb. 20.—This city was the meeting place for harp players from all parts of the country during the recent convention of the National Association of Harpists, of which Carlos Salzedo is president. For three days, on Feb. 9, 10 and 11, enthusiasts met daily at the Hotel Schroeder to discuss their problems.

Carlos Salzedo and Lucile Lawrence, both of the faculty of the Curtis Institute in Philadelphia, were leaders in the meetings. Emma Osgood Moore, director in the harp department of the public schools of Milwaukee, was also an important figure in all discussions and musical demonstrations.

Gala Festival Held

One of the chief events of the convention was the festival at the Pabst Theatre on Monday night, Feb. 9, when a large number of harps were employed in the ensemble. Miss Lawrence played interesting studies by Bach, Palmgren and Salzedo, showing that she is an artist who can transcend the ordinary limits of the instrument.

Miss Lawrence and Mr. Salzedo also played the latter's "Tentacle," a group of five pieces for two harps. These are written in ultra-modern style, with many new and interesting effects.

Several different combinations of instruments were used in the program, including works played by Mr. Salzedo with Adolph Peterson, flutist, and Alois Smrz, 'cellist, and with a string quartet, flute and clarinet. The quartet was composed of Magda Schmidt, Louis Brenkus, Joseph Bock and Alois Smrz, with Carl Schroeder, clarinetist.

Emma Osgood Moore led an ensemble of a dozen pupils from Milwaukee high schools in a Handel Sarabande and in Irish and Welsh airs. Much additional interest in harp playing is expected in Milwaukee as a result of the attention given by the press and that manifested by the public in the sessions of the convention.

Purposes of the Association

Among the avowed objects of the National Association of Harpists are: establishment of master classes; free scholarships with pupils selected by examination and young students gifted in composition preferred; harp departments in schools, colleges and conservatories; an annual convention of harp players, to be held in various parts of the country; an annual international prize composition contest open to all composers in solo numbers, with or without orchestra, and also as a basis for chamber music; and the formation of branches of the national association throughout the country.

C. O. SKINROOD

Jeanne Laval Heard in Hollidaysburg Recital

HOLLIDAYSBURG, PA., Feb. 20.—Jeanne Laval, contralto, delighted an audience composed of pupils, teachers and residents of the town in a recital given at Highland Hall on the evening of Jan. 23. Miss Laval, a singer of charming personality, held the attention of her audience from beginning to end. She revealed a wide range of voice, excellent interpretative ability and a fine enunciation in Italian, German and English.

Included on her program were airs from Handel's "Rinaldo" and Pergo-

lesi's "Stabat Mater," and songs by Mahler, Schönberg, Wolf, Bax, Georges, Santoliquido, Wolf-Ferrari, Quilter, Gibbs, Fogg, Williams, and American composers, including Kernochan, Kramer, and James H. Rogers. Edwin McArthur was at the piano.

MUSICIANS' CLUB MEETS

John Powell and Harrison Christian Present Fine Program

At the monthly musicale of the Musicians' Club of New York on Wednesday evening, Jan. 21, at the Barbizon-Plaza, John Powell, noted pianist, and Harrison Christian, baritone, were the artists.

Mr. Powell was received with great enthusiasm in strikingly beautiful performances of George Harris's "The Ballad of the Questing Beast" and a group of country dances, ranging from Beethoven to Powell and Guion's version of "Arkansas Traveler." Mr. Powell also gave an interesting talk on this subject. Mr. Harris was present to hear his composition.

Mr. Christian won favor in two groups, including arias by Handel, Haydn and Arnold and songs by Hammond, Chadwick and Ronald, accompanied by Benjamin King at the piano.

Centenary Edition of Zelter's Songs to Be Issued in Germany

BERLIN, Feb. 1.—The centenary of Carl Friedrich Zelter, composer of many popular songs and male choruses, whose death occurred May 15, 1832, will be marked by a new and complete edition of his works in eight volumes. Zelter, who was Schumann's teacher and a close friend of Goethe, virtually founded the *Sängerbund* movement in Germany, and was for a number of years the leader of the Berlin Singakademie. All those possessing manuscripts, letters or other mementos of Zelter are invited to communicate with the editor of the proposed edition, Johann-Wolfgang Schottländer, Berlin-Charlottenburg, Germany.

Community Concert Association Formed in Rome, Ga.

ROME, GA., Feb. 20.—A Community Concert Association, sponsored by the Community Concert Service of New York, was recently organized here. The officers include: president, Donigan D. Towers; executive vice-president, Mrs. Frances Brown Whaley; vice-presidents, Mrs. W. P. Harbin, Paul Nixon, Arthur Talmadge, Mrs. C. R. Wilcox, Mrs. George Smith, and Dr. Turner McCall; secretary, Frances Randle; treasurer, Tom Clemmons; and membership chairman, Mrs. J. L. Sulzbacher. A city-wide membership campaign will be held in April.

The Rome Music Study Club, the president of which is Mrs. John Ware, of the faculty of Shorter College, presented a program of Norwegian Music at its January meeting. Janie Fahy read a paper. Instrumental and vocal numbers were given by Jene Clecker, pianist; Mrs. Vaughn E. Wheeler, soprano, with Mrs. Walter Pelzer at the piano; and A. L. Talmadge, violinist and director of the department of Music at Shorter College. Mrs. H. F. Saumenig spoke on current musical events. H. K. S.

Short Waves of Radio News

Zimbalist in Season's Air Debut

Efrem Zimbalist, violinist, will be guest artist in the Maxwell House Hour on Feb. 26 over a WJZ chain, at 9:30, making his first appearance this year on the air. He will play pieces by Sarasate, Rimsky-Korsakoff and Dvorak, and two works of his own.

The Mozart Concerto for two pianos will be played by Frances Hall and Rudolph Gruen with the Bamberger Little Symphony, Philip James conducting, over WOR on Feb. 26 at 8 p. m. The orchestra will also play the Schubert "Unfinished" Symphony and works by Auber and Liszt.

Anna Case, soprano, was the Atwater Kent soloist on Feb. 22, sharing honors with Raoul Nadeau, baritone, winner of the recent A-K Radio Audition. Frederick Jagel, tenor of the Metropolitan Opera, sang in this hour on Feb. 15.

"Pinafore" Excerpts from CBS

Excerpts from "H. M. S. Pinafore" will be sung in the CBS Light Opera Gems, Channon Collinge, conductor, on Feb. 27 at 5 p. m., over WABC and chain. The singers will be: Marie Gerard and Catherine Field, sopranos; Helen Nugent and Mildred Johnson, contraltos; Earl Palmer and Frank Ruhf, tenors, and Crane Calder and Taylor Buckley, basses.

Two string quartets have been featured in the NBC Library of Con-

gress Musicales recently, the Budapest Quartet playing a Kodaly work on Feb. 15 and the London Quartet playing Schubert's Quartet Op. 29 on Feb. 22.

In NBC's Echoes of the Opera for Feb. 26, at 10 p. m., Astrid Fjelde, soprano, and Nicholas Vasiliou, tenor, will share a program of solos and duets. Hugo Mariani directs the orchestra.

Four Broadcasts from England

Three broadcasts from England were received and rebroadcast by WEAJ during the last ten days, and the fourth of the series was scheduled to be heard on the afternoon of Feb. 25. This last was to be a concert by the B. B. C. Symphony under Adrian Boult. Two bands and one orchestra contributed the programs of the other three.

Swift Garden Hour New

Richard Crooks, tenor, initiated the thirteen Sunday afternoon Vigoro broadcasts in the Swift Garden Hour, on Feb. 15 at 3:30 p. m., over the NBC red network. Mario Chamlee, tenor, was the second artist to appear, on Feb. 22, and Charles Hackett, tenor of the Chicago Civic Opera, and Albert Spalding, violinist, are scheduled to appear in subsequent broadcasts.

Three movements from Beethoven's First Symphony were Ludwig Laurier's choice for the WJZ Slumber Music to be played on Feb. 25 at 11 p. m.

"Evening of Music and Films" Announced by Copland-Sessions

An "Evening of Music and Films" is announced by the Copland-Sessions Concerts for Sunday night, March 15, at a theatre to be decided within a few days. The program will be divided into two parts: one devoted to first performances of American and European motion pictures for which music has been especially written by contemporary composers; the second offering works for chamber orchestra, composed originally either for the cinema or for the theatre.

Colin McPhee and Marc Blitzstein, American composers, have written scores for abstract films of Ralph Steiner. Darius Milhaud and Paul Hindemith have composed the music

for the European films which will be shown, one a realistic work, the other a newsreel.

Washington Conductor Wins Prize for Pupil's Performance

WASHINGTON, Feb. 20.—Rollin Bond, organizer and musical director of the Washingtonians Light Opera Company, won the first prize at the banquet of the Isaac Walton League, held in the Raleigh Hotel, on Feb. 5. The prize was awarded following Mr. Bond's presentation of his pupil, Dorothy Davenport, a young coloratura soprano, who sang a special arrangement by Mr. Bond of "The Last Rose of Summer." Mrs. Leonard, of Washington, was at the piano.

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NEWS AND MUSICAL EVENTS IN THE WORLD OF BROADCASTING

NBC STUDIOS IN CHICAGO ASSUME NEW IMPORTANCE

Station WENR Is Leased and Fifty Programs Transferred from New York

Chicago makes a bid for radio fame with the recent moves of the National Broadcasting Company whereby Station WENR is leased and WLS is drawn into an arrangement. These events were announced by President Aylesworth, together with the transference of some fifty sustaining programs to the new and capable Chicago studios. The latter are not subsidiary, but a complete unit, able to originate their own programs with every facility to help.

There is great talk of Chicago being the radio centre of the world, what with the excitement in 1933 during the World's Fair. But that excitement will only last a year, and it will take some time, if it ever happens, for the Windy City to displace New York as the centre of air-wave distribution for the country.

Local "talent" is to be developed under the new system, and a search is being made for outstanding radio performers. Niles Trammel, vice-president of the NBC, is in charge at Chicago.

MUSIC EDUCATION PLAN

National Academy Uses Chicago Station to Stimulate Interest

The National Academy of Music in New York, an organization devoted to the advancement of musical education and appreciation, has recently contracted for a series of broadcasts over Station WMAQ in Chicago, for the purpose of stimulating a greater interest in America for the study of music.

These broadcasts are conducted every Sunday at 1:30 central time, or 2:30 eastern time. Aside from the enlightening information available to teachers of piano, a direct appeal is made to parents emphasizing the necessity for greater cooperation with the music teacher; also the importance of including music study in the educational program of the children. Mr. and Mrs. Marx Oberndorfer, well-known musicians, have been conducting the hour.

The response so far received from listeners throughout the Middle West has been excellent.

In addition to the broadcasts, the National Academy of Music has arranged with Rudolph Ganz, pianist and teacher, with his assistant, Mollie Margolies, to conduct a six weeks' Normal Course next summer at the Chicago Musical College free of charge. This course will be based largely on the material of the University Course.

"Child Life in Music" Subject of New Radio Lecture Series

Oslaf Trygvasson, pianist, lecturer and teacher, will begin a series of lectures on "Child Life in Music" over a WJZ network on Thursday afternoon, March 5, at 2.30. His subject will be "Music in the American Home."

Mr. Trygvasson will touch such problems as the practice period; the age music study should be commenced; the study of music as an art, as a business; the selection of a teacher; and the physical, mental, social and physical benefits of music study.

Pasternack Knows Men, Music, Radio

TWELVE years as general music director of the Victor Company taught him to know what the public wants. He had already known what it was to be a musician—playing the solo viola in the Metropolitan Opera Orchestra



Josef Pasternack, Maestro of the Atwater Kent Hours and the Columbia Concerts Broadcasts

under Mottl, Mahler and Toscanini would seem a guarantee of that. More especially when the Italian maestro singled him out and said:

"Why don't you be a conductor? You ought to."

So he became a conductor, first at

HIGH SCHOOL GROUPS TO PLAY IN NBC MUSIC HOUR

Units from Brooklyn, Chicago and Washington in Special Broadcast

Three outstanding high school musical units will be heard on Friday, Feb. 27, at 11 a. m., over WJZ and WEA, during the period usually devoted to the NBC Music Appreciation Hour. Walter Damrosch, music counsel for NBC, and leader of this hour, will be in Florida on a brief vacation.

The orchestra of the New Utrecht High School of Brooklyn, Philip Ehrlich, conductor, will broadcast from the NBC Times Square studio; followed by the Nicholas Senn High School Chorus from the NBC Chicago studios, Nobel Cain, conductor.

The remaining portion of the program will be presented by the High School Brigade Band of the District of Columbia, broadcasting direct from the U. S. Marine Barracks in Washington, conducted by Paul Garrett, Ludwig Manoly and Dr. E. N. C. Barnes, Director of Music in the schools of the District of Columbia.

Dr. Victor L. F. Redmann, director of music of Westchester County and chairman of orchestras, Committee on Instrumental Affairs of the Music Supervisors' National Conference, will be in charge.

"Marche Mignonne," by Werner Janssen, Prix de Rome winner, will be played by Nathaniel Shilkret, conducting the Salada Salon Orchestra program over a WJZ network on Feb. 27 at 8:30 p. m.

the Metropolitan, later at the Century Opera, Ravinia Park and the Philadelphia Philharmonic.

Those two possessions: knowledge of the public mind and musical culture of a high order—were ideal team-mates when he discovered that radio was fated to mean something to him, and he to radio.

Josef Pasternack is today in a unique position: he conducts an important hour at the National Broadcasting Company, and another important hour for Columbia. Competition means little to him; music a great deal. As Atwater-Kent maestro for many years, he has helped to disseminate the finest radio music to millions of people; as batonist for the recently created Columbia Concerts broadcasts, he is continuing the good work.

Makes Own Arrangements

He makes all his orchestra arrangements, and it takes time. A small orchestra is preferable to a large one in the broadcasting studio, he thinks. About fifty men is the ideal number. Because no matter what, there are always spots which the microphone does not reach very well, and many of the back desks of strings are apt to come in those spots. Clarity and flexibility are best served by fewer instruments.

Then he must work over some instrumental parts in a score, because there are instruments which still do not do their best for the microphone. He learned all about the placement of instruments before the microphone in recording studios, and has, of course, kept up with the newer developments.

He will always keep up with new developments. For he believes that the radio is the entertainment of the future, and that bigger things are coming.

He has not had a vacation for four years.

"Oh, no," he says. "That's wrong. I was sick for a week once."

Playing "down" to the public is fatal, he declares. But the best music must be played or sung well, or the public

f. q. e. says: IT MAY seem a little startling to be told that music of the past "has been tied up with material and ponderous things," and that we have always lived in a "mechanical" world as far as music is concerned. Yet that is what Dr. Alfred N. Goldsmith tells us, in talking about the electrical instruments of the future, which we mentioned in our last contribution.

Mighty Electrons to Snatch Music from Mechanics

Hammers, strings, bows, and so on, the use of hands and feet and breath to produce music—that is what Dr. Goldsmith means by "mechanisms." Let the stand-patters disagree violently, and Dr. Goldsmith will suavely point out that "physical mechanisms are the only agencies through which they produce music."

The age of the electron is coming, he says. Electrical music is the watchword—music "obtained through the human control of electric currents actuating loudspeakers."

The artist is in no way to be put out in the cold. He is, on the contrary, to be more important than before, to be able to unleash great forces for music, and to be their despot. Advantages of the

won't listen—nobody will. Making programs is an art: there is a line which separates what is worth while and popular from what is trashy or commonplace—and popular. Over that line he will not step.

"In fact," he says, "there is only one kind of music—good music. Bad music is only a noise, consequently it is not music."

Soprano on WBAL



Mabel Garrison, Soprano, Who Sings in a New Series Over Baltimore's WBAL

Mabel Garrison, soprano, is the star of a new series of broadcasts from WBAL in Baltimore, singing each Tuesday at 8:30 p. m. The first program was given on Feb. 17. Miss Garrison was formerly a member of the Metropolitan Opera. She is the wife of George Siemmon, conductor of the Baltimore Symphony.

The series is sponsored by McCormick & Company, Inc., of Baltimore.

Walter Mills, baritone, will begin a series of weekly recitals over WJZ on March 3, continuing until June.

new instruments (remember, they are still "in laboratory," and we are talking future with a vengeance) are said to be these:

Possibility of producing any desired tone quality, at present known or unknown; possibility of producing any pitch; any desired volume; any form of control. The last means that keyboard artists may use keyboards with the new instruments; string players can stay with their accustomed medium, and so on.

One great difficulty is admitted by Dr. Goldsmith. That is, the matter of scoring for the new instruments. With "new dimensions," an enlarged scale of dynamics and tone colors, new symbols will be necessary to make them intelligible. But this is crossing bridges not yet built. When—we almost said "if," but the RCA's vice-president and chief engineer will not admit any doubt—these electrical instruments appear, there will be those who will guarantee to write for them. It would be putting the cart before the horse to write music for electrons that have not yet been publicly controlled.

It is a matter of generations, not of years. But it does no harm to ponder its significance now.

KANSAS CITY HEARS MUSIC OF VARIETY

Conservatory Symphony Plays—Several Solo Artists Appear

KANSAS CITY, Mo., Feb. 20.—A varied sequence of events has inaugurated the second half of the season here. In Ivanhoe Temple on Jan. 1 the Kansas City-Horner Conservatory Symphony of seventy members gave a program that more than partially compensated lovers of that form of music for having no major symphony concerts. Under the excellent leadership of Forrest Schulz, these advanced students, augmented by a few professionals, played the Tchaikovsky Fifth Symphony, the Overture to Mendelssohn's "Midsummer Night's Dream," and accompaniments for the soloists, Esther Pierce, 'cellist, and Wanda Corti, pianist, who played works of Boellmann and Godard.

The Fritschy Concert Series recently brought Alexander Kipnis, baritone, who scored a distinct triumph. There was also a concert in Convention Hall by Richard Crooks, tenor, who has a devoted following in this city. His program included works of Handel, Brahms, Strauss, Rimsky-Korsakoff, Verdi, Wagner, Lehmann, Morgan, and La Forge. Willard Sektberg was at the piano and played several solos.

Florence Austral recently sang in Convention Hall on the Fritschy Night Series. She has never had her remarkable voice under better control. John Amadio, flutist, played several

solos. Nils Nelson was the accompanist. The two appearances of E. Robert Schmitz, pianist, in the Grand Avenue Temple on Jan. 22 and 23 attracted many of his former students and admirers. His evening program included works of Bach, Scarlatti, Couperin, Paradies, Chopin, Chabrier, Albeniz and Debussy. His Debussy lecture recital was thoroughly interesting. Steiniger Clark managed the events.

Spalding in School Series

The public school concert series presented Albert Spalding for their third event, in Ivanhoe Temple. Six audiences, on as many days, were privileged to hear this American violinist. He not only played for the children, but explained, with interesting detail, about the instrument that conveyed his musical message. André Benoist, admirable co-artist, was at the piano. The grade school children sang songs of Brahms, Schubert and Mendelssohn. The program was augmented with two movements of the Mendelssohn Concerto for the high school audience. Mr. Spalding commended the preparatory work of Mabelle Glenn, supervisor, and Margaret Lowry, director, of music appreciation.

The violinist also gave a concert program containing unhackneyed numbers at Ivanhoe Temple on Jan. 5. André Benoist again assisted. The Guild of the Saint Paul Episcopal Church, Mrs. Harry Mather, manager, sponsored the concert.

BLANCHE LEDERMAN

JOHANNA GADSKI GIVES RECITAL IN LONG BEACH

Mexican Tipica Orchestra Heard in Two Concerts—Local Artists Present Programs

LONG BEACH, CAL., Feb. 20.—Johanna Gadski gave her only recital on the Pacific Coast this season in the Municipal Auditorium on Feb. 6, before an enthusiastic audience. William Garraway was the accompanist. The concert was an event in the Civic Concert Course, managed by Kathryn Coffield. The soprano was honored with a supper given by the Musical Arts Club and attended by prominent citizens.

The Tipica Orchestra of Mexico was presented in the Municipal Auditorium on Jan. 27 in the Civic Concert Course. The organization gave two concerts, which were well attended.

The Woman's Music Club gave an evening program on Jan. 28, entitled a "Tournament of Song." The singers were in costume. They included soloists and chorus, the latter led by L. D. Frey.

Long Beach Civic Chorus, Rolla Alford, conductor, gave the humorous cantata, "The Deacon's Masterpiece," in the Municipal Auditorium on Jan. 26.

The Mu Phi Epsilon Sorority Alumnae Club heard two local composers, Frances Allen and Constance Virtue, in a musicale on Jan. 24. Sara Jane Simmons, soprano, presented the numbers, with the composers at the piano. Charles Arthur Ridgeway spoke on "How Composers Work."

An analysis of "Manfred," with the musical setting by Schumann, was given by Leon Rains before the Long Beach Opera Reading Club on Feb. 5.

A special concert by the Long Beach

Municipal Band, Herbert L. Clarke, conductor, on Feb. 4, was made up of compositions of Victor Herbert.

Ethel Luening, soprano, appeared before the Ebell Club on Feb. 26.

ALICE MAYNARD GRIGGS

NOVEL CONCERTS GIVEN AT CLEVELAND INSTITUTE

Events by Faculty Members Applauded — Eighty-three Students Appear in Program

CLEVELAND, Feb. 20.—Beryl Rubinstein, pianist, and dean of the faculty of the Cleveland Institute of Music, appeared for the second time in the season's Beethoven Sonata series at the Cleveland Museum of Art on Feb. 11 and 13. Mr. Rubinstein and Severin Eisenberger have been collaborating in the series, including all of the great composer's sonatas for piano.

Arthur Loesser, member of the piano faculty, was invited to play at the public concert of the Beethoven Association in New York on Feb. 16. With Horace Britt, 'cellist, he performed the Brahms Sonata in E Minor.

For the third consecutive year, Marcel Salzinger, head of the voice department, has brought the German Grand Opera Company to Cleveland and has sung major roles in its local engagement as well as those in other cities on the tour. During its recent appearance in Cleveland, Salzinger repeated the title role in "Flying Dutchman."

Eighty-three students of the Institute appeared in the semi-annual Open Student Concert on Jan. 30 in the John Hay High School. The Madrigal Chorus of fifteen mixed voices was conducted by Ward Lewis, director of ear training and solfège. The Senior Orchestra

of fifty-three players was conducted by Beryl Rubinstein. Three students were piano soloists, with the orchestra: Alice Spielman, Lawrence Stevens and Bessie Sharff.

Other participants, who performed in solo or ensemble groups, were: Charles Welch, baritone; Frances Shapiro and Homer Schmitt, violinists; Ethel de Gomez and Marian Griffin, pianists; Robert Swenson, 'cellist; and a quartet, Georgia Streett and Nathan Simon, violinists; Joseph Thal, viola, and Harry Winsky, 'cellist.

LEAGUE ARTISTS TOURING

Ensembles and Soloists Appear in Western Engagements

Tours for a number of National Music League artists have been booked this Winter by Ramona Little, manager of the western branch of the organization in Los Angeles.

The Brahms Quartet of women vocalists recently opened an extended tour of the South, Middle West and Pacific Coast, under League management. Two new numbers will be introduced by the quartet on this tour—Stephen Foster's "Jeanie" as arranged by Gordon Balch Nevin, and "Irish Weather," a work especially composed for the organization by Tadeusz Jarecki.

Ethel Luening, coloratura soprano, has also appeared successfully before western audiences. Margaret Hamilton, pianist, returned recently from a tour to the west coast, including a concert in the Los Angeles Philharmonic Auditorium. Mina Hager, contralto, will return early in March from engagements in this part of the country.

Phyllis Kraeuter, 'cellist, under the management of the National Music League, will be guest soloist with the Denver Civic Orchestra under the baton of Horace Tureman. Lajos Shuk, 'cellist; August Werner, baritone, and the Hallelujah Quartet will appear in western territory during the balance of the season.

Boston Launches Series of Broadcast Concerts in Aid of Musicians

BOSTON, Feb. 20.—Under the baton of Will Dodge, an orchestra assisted by volunteer artists has opened a series of concerts to be broadcast each Sunday afternoon from 1.00 to 2.00 p. m., from Station WEEI, for the benefit of unemployed musicians. The artists who have appeared thus far are Raymond Havens and Frederic Tillotson, pianists. Joe Mitchell Chapple and Dr. Archibald Davison addressed the unseen audience on timely musical topics.

W. J. P.

CHICAGO OPERA PAYS VISIT TO LOUISVILLE

"Mignon" and "Walküre" Sung by Windy City Forces in Memorial Auditorium

LOUISVILLE, Feb. 20.—The Chicago Civic Opera Company gave two performances in the Memorial Auditorium, sponsored by the Louisville Opera Association on Feb. 11 and 12. On Wednesday night "Mignon" was given, with Tito Schipa as Wilhelm, Coe Glade in the title rôle, Margherita Salvi as Philina, Jenny Tourel as Frederic, Chase Boromeo as Lothario, Desiré Défrère as Laertes, and Eugenio Sandrini as Giarno. The ballet leaders were Ruth Pryor and Edward Caton.

On Thursday night the bill was "Walküre," with Frida Leider as Brünnhilde, Maria Olszewska as Fricka, Emma Redell as Sieglinde, Theodore Strack introduced to a Louisville audience as Siegmund; Alexander Kipnis as Wotan, and Mr. Baromeo as Hunding. Thelma Votipka, Ilma Bayle, Alice d'Hermanoy, Sonia Sharnova, Jenny Tourel, Coe Glade, Ada Paggi, and Constance Eberhart were the Valkyries. Both operas were conducted by Emil Cooper. On both nights the audiences were almost of "capacity" size.

The Music Committee of the Woman's Club, of which Mrs. Harry Mussen is chairman, presented Alice Paton, soprano, in recital on the afternoon of Feb. 11. Her program included arias by Handel and Gounod, and a wide variety of songs. The accompaniments were played by Mrs. Arthur Almstedt.

KATHARINE WHIPPLE DOBBS

Second Series of Museum Concerts to Be Conducted by Mannes

David Mannes will conduct four more concerts at the Metropolitan Museum of Art, with the annual March series of Saturday night programs planned as in the previous twelve years. The concerts are to be given on March 7, 14, 21, and 28. Clarence H. Mackay is donor of this series, which follows the January concerts, contributed by John D. Rockefeller, Jr.

Works to be given for the first time at these concerts include the Tchaikovsky Overture-Fantasy, "Hamlet," seldom heard in New York, a Passacaglia by Bach arranged by Esser, and two movements from the Beethoven Trio for oboes and English horn.

The four January concerts were attended by an aggregate audience of 38,792, a total which broke all records for attendance at any single series.

The March concerts will again be preceded by explanatory lectures by Thomas Whitney Surette at 5:15 p. m. on concert days.

FREDERICK

JAGEL

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Concerts and Opera in Berlin

(Continued from page 19)

many a day. This slender, unassuming young man from Basel (a former pupil of the Cologne Conservatory), has been playing publicly in Germany for several years, both as soloist and as collaborator with his distinguished fellow-citizen, Adolf Busch, with whom he is associated in the Busch Trio.

During this comparatively short space of time, he has undergone a development that is astounding in its magnitude and maturity, until today there is probably no other pianist of his lineage who equals him in an intuitive sense of style or surpasses him in that gripping magnetism of delivery that springs from the transfiguring source of profound musicianship. Such elasticity of rhythm, such glowing iridescence of tone, and such superlative brilliance of technique as were displayed on this occasion would alone justify Serkin's inclusion among the pianistic giants.

American Artists Presented

Vittorio Orsini, American tenor, who received his vocal training in Italy, gave his first Berlin recital on Jan. 3 in the Bechstein Saal, accompanied by Coenraad v. Bos. Mr. Orsini was suffering from the aftermath of a severe attack of grippe, but in spite of this handicap, showed himself to be a cultivated artist of authority and style. His very finished singing of a group of modern Italian lyrics, including Malipiero's "Sonetto del Berni" and "Lacrime belle e care," was enthusiastically received by the large and sympathetic audience.

Anton Bilotti, pianist, who has recently appeared as soloist with prominent French and Dutch orchestras, gave his first Berlin recital in the Bechstein Saal on Jan. 10 with outstanding success. Mr. Bilotti received undivided praise from the Berlin press for his own fine arrangement of a Moderato and Fugue of Friedemann Bach and for his technical and musical gifts, both of which have been brought to maturity under the master hands of Leopold Godowsky and Ludwig Breitner. He is already booked for an extensive tour in Russia during the late Spring, and in April will return to Berlin for an orchestra engagement.

Pianists in Debut

Webster Aitken, pianist, an artist pupil of Emil von Sauer, made his



Frau Marie von Bülow, Widow of Hans von Bülow, whose Wednesday Musicales in Aid of Needy Artists Have Been a Distinguished Contribution to the Musical Activities of Berlin During the Past Sixteen Years

recital debut in the Bechstein Saal on Jan. 24 and showed himself the possessor of a warm and sympathetic tone, which he employs with taste and sincerity. The Chopin Preludes, which formed the second group of his program, were sometimes marred by too vehement a tempo. But unquestioned musicianship made his playing always pleasing, even though not of outstanding personal quality. Mr. Aitken is also to appear as soloist in one of the Wednesday Musicales given under the auspices of Frau Hans von Bülow, in aid of needy and worthy artists.

Mildred Chase Dersfler, pianist, of New York, who has been studying with Prof. Mayer-Mahr, was heard in recital on the evening of Jan. 21. The young artist showed most excellent training along technical lines, and a natural delicacy and limpidness of tone. But her present equipment is still too modest for the stringent demands of a Berlin appearance. She was more successful in the brilliant numbers of her program, which made fewer demands on her interpretative gifts.

CHICAGO WELCOMES MANY RECITALISTS

Concerts of Chamber Music and Two Dance Events Attract Crowds

CHICAGO, Feb. 20.—John McCormack gave his second recital of the season in the Civic Opera House on Feb. 15. Again the audience filled both the stage and auditorium to capacity, and manifested extreme enthusiasm over the singer's superlative art.

Beniamino Gigli also attracted one of the season's largest audiences to the Civic Opera House on Feb. 1, in a recital given for the benefit of Olivet Institute. Eulalie Kober, pianist, and Josef Rosenstein, violinist, with Prudence Neff as accompanist, contributed solos to the program.

Several pianists gave notable recitals. Sergei Rachmaninoff made his only appearance of the season in Orchestra Hall on Feb. 1, attracting a large number of enthusiasts. Josef Lhevinne was heard for the first time in several years before an audience that completely filled the Civic Theatre on Feb. 8. Mischa Levitzki chose a week-night, Feb. 12, for his recital in the Civic Theatre, but nevertheless was heard by a loyal following. Josef Hofmann's recital announced for Feb. 15 was cancelled because of serious illness in the pianist's family.

Dancers Score

Mary Wigman gave her second dance program in Orchestra Hall on Feb. 4, attracting a large audience and exciting the same enthusiasm as previously. Ruth Page, assisted by Jacques Cartier, gave a varied program of new dances in the Playhouse on Feb. 1. Especially interesting was Miss Page's "Evolution of a Goddess" to music of Mozart and Hindemith, and the circus scene from "The Bartered Bride."

The Chicago People's Symphony gave its second concert of the season in the

Civic Theatre on Feb. 15, under the baton of P. Marinus Paulsen. The soloists were Jerome Siegan, pianist, and Augusta Durchanek-Siroky, soprano.

Amelita Galli-Curci gave her only recital of the season in Orchestra Hall on Feb. 8. Josephine Lydston Seyl, diseuse, was heard in recital in the Playhouse on Feb. 8.

The Gordon String Quartet accomplished the finest playing of its local career in a concert under the auspices of the Chicago Chamber Music Society, in Orchestra Hall on Feb. 15. A quartet in G Minor by the noted Chicago composer and critic, Felix Borowski, was given first performance. It proved to be an entertaining work, melodious, skillfully constructed and grateful for the instruments. Quartets by Brahms and Mozart were also played.

Beethoven Trio Heard

The Beethoven Trio, consisting of M. Jenette Loudon, pianist, Leon Marx, violinist, and Willem Hofmeister, 'cellist, made a reappearance after several seasons' silence in the first of a series of three late afternoon concerts at the Cordon Club, on Feb. 15. The group plays excellently and deserves attention in the present wave of popularity of chamber music.

The Chicago String Quartet was heard at the Chicago Woman's Club on Feb. 5. Leo Podolsky, pianist, was the assisting artist.

The Barrère Little Symphony, conducted by Georges Barrère, gave a well attended concert in the Chicago Chamber Music Society series, in Orchestra Hall on Feb. 5.

The Chicago Civic Choral Society and the Waukegan Civic Choral Society gave a concert in the Studebaker Theatre on Feb. 1. Ambrose Wyrick conducted.

Stell Andersen and Silvio Scionti gave a recital of music for two pianos in Kimball Hall on Feb. 3.

ALBERT GOLDBERG

PIETRO YON TO TOUR

Organist to Give Joint Recitals with John Finnegan, Tenor

Because of requests from the South and Middle West for concerts, Pietro Yon, noted organist and composer, and musical director of St. Patrick's Cathedral, began intensive rehearsals this month for the Lenten program to be given there. This will make it possible for him to leave for another recital tour about the end of February, returning to the Cathedral in time to perfect the elaborate arrangements for the Easter music. He will be accompanied on his coming tour by John Finnegan, tenor, with whom he will appear in a number of joint recitals.

Mr. Yon will give a series of three recitals in Indianapolis on March 5 and 6. The maestro's first appearance in the midwestern city this year will be at St. Joan of Arc's Church, to be followed the next afternoon by a concert prepared especially for an audience of children. The third is a private recital at the home of J. K. Lilly.

The programs for the Indianapolis concerts will include works by Guillemant, Russolo, Bach, Gigout, Bossi, Remondi, Weaver, Kramer and Mr. Yon himself.

Following Easter celebrations at the Cathedral in New York, Mr. Yon will leave for a Southern tour, giving a

series of recitals in the leading cities between New York and Mexico.

At the Yon Studios in Carnegie Hall in the late Spring the great organ installed last year will be dedicated with a recital. The lofty twin studios occupied by Mr. Yon and his brother Constantino Yon will be thrown into a reception hall for the event.

Esardy Trio Plays at High School

The Esardy Trio, comprising Harry Neidell, violinist, Vladimir Dubinsky, 'cellist, and Leo Small, pianist, gave a concert in Washington Irving High School on Jan. 30. The ensemble played with admirable finish trios by Schubert and Brahms and Mana-Zucca's noteworthy work for this combination of instruments.

Harriet S. Keator

Organist, Music Director

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Classic Treasures and Modern Works Proffer Delight

AN exquisite series of little books, 4½ in. by 6½ in. in size, printed most artistically, has been published by the Wiener Philharmonischer Verlag in the Austrian capital, little books of a precious character that the real music lover will desire to place in his library.

There are at hand the following: "Altwiener Hausmusik" (Old Viennese Music for the Home), "Die Schubertianer" (The Schubertians), "Beethoven im Alltag" (Beethoven in Everyday Life), this one a contribution to the Beethoven Centenary, 1927, and "Tanzbrevier," a digest of dance forms over four centuries.

One might write a page if space allowed, for the little volumes are treasures over which a reviewer might wax enthusiastic. The little collection of old Viennese music for the home has been made by Johann Pilz and Josef Zuth, with charming pictures by Otto Nowak. A brief preface introduces the music itself; we are enchanted with Haydn's "Liebes Mädchen, hör mir zu," Mozart's "Das Veilchen," Beethoven's "Freudvoll und Leidvoll," Schubert's "Heidenröslein." So much for *Hausmusik* by great composers: there follow pieces from various lutenists' works, such as Gyrowetz, some folk pieces without authors, the Raimund "Brüderlein Fein," some little gems for guitar solo and for guitar duet by Molitor and Giuliani, and a bit from a Sonatina by Beethoven for mandolin and cembalo. There are also characteristic dances (Deutsche Tänze and Ländler), by Schoberlechner, Conradin Kreutzer, Lanner, Pamer, Weidlinger and Schrammel.

Bernhard Paumgartner of the Mozarteum in Salzburg has edited the "Schubertianer." There are bits from Schubert's diaries. And the music offered is "Fünf Atzenbrucker Deutsche," a waltz that Schubert wrote in the book of Anna Mayrhofer von Grünbühl, a "Deutscher und Ecosaise" for Hüttenbrenner, and the songs "Geheimniss" and "Trost im Liede." Also charming pictures of Schubert and his friends.

In a similar manner Hugo Botstiber has done the little Beethoven book with reverence. The prefatory essay is especially worthy. The examples of Beethoven's music are some of them quite unfamiliar, such as the two tiny piano pieces "Lustig-Traurig," the "Mödlinger Tänze" and the three canons.

In the "Tanzbrevier" we find gems of dance music culled from the life of the dance as it were, beginning with Hans Newsidler's "Gassenhauer" or Street Music of 1536!!! There is a "Brader Tanz zu Wien," which in mod-

ern German is "Prater Tanz zu Wien" and means a "Dance in the Vienna Prater," that lovely place of recreation, which has been a refuge for centuries for the people of that city. Then there are a Lully Gavotte, and a Minuet, a Bach Ländler, a Passepied by Josef Starzer, 1771, a Mozart Deutscher Tanz, 1788, a Beethoven "Kontertanz" (Contredanse), which proves to be none other than the melody which he used in the finale of the "Eroica"; a Himmel Walzer, 1809, a Schubert Ländler, Lanner's "Die Romantiker" Waltz, a "Poule" by the elder Johann Strauss. The pictures at the end of this volume are especially fetching, all executed with a perfection of detail reflecting the highest credit on the Viennese master printer through whose hands they have passed.

The music, though printed on a small oblong page, is engraved with utmost clarity, and thus may be placed on the piano rack and read with the same ease as music printed on the usual size page. All in all a series of conspicuous worth for genuine music lovers, an ideal gift containing music that few musicians or music lovers have in their libraries.

A.

Armstrong Gibb's "The Birth of Christ" is the best fifty-page cantata of the kind we have seen recently. The gifted Englishman has grown since last we examined new music by him.

Choral Works from England Are Notable

This work is for chorus of mixed voices, with solos for soprano, tenor and baritone, and with orchestral accompaniment, reduced in the version at hand for piano.

Mr. Gibb employs thoroughly up-to-date harmonic methods and yet gives forth a strong melodic surge in his music. That is something that 1930 composers do not do so often. Some of them say that they do not wish to. (Ha! ha!) Fact is, few have any melodies to offer.

This work was written for the Three Choirs Festival at Hereford and performed there recently. We look forward to its American premiere with no little eagerness.

That capable composer, R. Vaughan Williams, has given us "Three Choral Hymns" for baritone or tenor solo, chorus of mixed voices and orchestra. They are an "Easter Hymn," a "Christmas Hymn" and a "Whitsunday Hymn," all three beautiful choral pieces that do their celebrated composer great credit. The finely expressed texts are by Bishop Myles Coverdale, the last two after Martin Luther, the first translated from another German source. It is worth noting that, instead of writing soprano, alto, tenor and bass for his chorus, Mr. Williams writes soprano,

contralto, tenor and bass. Is this a real difference?

Both the Gibbs and Vaughan Williams works are issued by J. Curwen & Sons, Ltd., London, and are engraved in the new Curwen musical notation characters, which give promise of being much more legible when we are more familiar with them.

* * *

The Society for the Publication of American Music, now in its eleventh season, issues a Sonata for Violin and Piano by Ulric Cole and a String Quar-



Sturgis Studios, Los Angeles

Ulric Cole, Whose Violin Sonata Has Recently Been Published

tet on Negro Themes, Op. 19, by Daniel Gregory Mason.

Miss Cole is a newcomer, but her sonata will quickly win a place for her among lovers of fine chamber music for the most widely played of instruments, violin and piano. She has studied with Rubin

Goldmark and has learned her art thoroughly. There is an admirable melodic fragrance in the four movements which comprise her sonata, a well managed development of her materials and a definite and subtle harmonic sense. More than once one discerns a suggestion of the influence of César Franck, never, however, an imitation of the Belgian master.

There is much that is aristocratic about this music. One is eager to know more of this composer's work.

Mr. Mason's quartet is by far the best single chamber music work which we know from his pen. It is not new, except as regards publication, for the Flonzaley Quartet introduced it in manuscript some

ten years ago. Its three movements, the second of which is a Larghetto tranquillo, a sort of free fantasy on the Negro spiritual "Deep River," are spontaneous in quality, and reveal Mr. Mason's mastery of quartet writing.

Here is a work which is not too difficult for string quartet players everywhere to undertake. There is solid enjoyment in it for players and listeners. Both the score and parts are

issued. There is a dedication to the Flonzaley Quartet.

A.

From the French publisher, Editions Maurice Senart, in Paris, we receive a goodly number of miniature scores of new orchestral compositions. These include Jean Cras's "Ames d'enfants" and "Journal de Bord," Manuel Blanacafort's "Mati de Festa a Puig-Gracios," Alejandro Garcia Caturla's "Trois Danses Cubaines," Alfonso Caja's "2 Idilli Siracusani," Piero Coppola's "Interlude Dramatique," Alfred Kullmann's "Poème concertant" and Tibor Harsanyi's Suite.

These are all works for orchestra save the Kullmann "Poème concertant," which is for piano and orchestra. They are by contemporary men, some of them men whose music we have not heard in America. We would like to know it. But until the gentlemen who direct the Senart publications realize that to read a miniature score it must be engraved and printed decently, we shall be obliged to defer acquaintance with them.

These miniature scores are poorly engraved and printed. French engraving is at best none too good, but this is way below even French par. An examination of the miniature scores issued by the German house of Eulenburg and the Austrian Wiener Philharmonischer Verlag might indicate to the Senart editors exactly what we mean.

A.

"Utica Jubilee Singers Spirituals" (Boston: Oliver Ditson Co.), presents thirty-eight of the finest musical, and poetically religious, outpourings of the Negro race. Exactly as sung by the famous vocal group from Utica Institute of Mississippi, the harmonizations, for first and second tenors and basses, have been set down by J. Rosamond Johnson in all their rich simplicity, with identical accompaniments for rehearsal only.

Adding greatly to the interest of the handsomely made volume is a history of the spiritual by C. W. Hyne, and a résumé of the career of the Utica Jubilee Singers. The introduction is illustrated by reproductions of striking paintings by Malvin Gray Johnson, and the cover bears a replica of a sculptured head of a Negro singer by Richmond Barthé, both artists of the same race.

Another splendid volume of Negro songs is "The Green Pastures Spirituals," published by Farrar & Rinehart, Inc., in co-operation with Carl Fischer, Inc.

Here is a collection of the spirituals sung in the theatrical success, now current in New York, "The Green Pastures"—a play on the old Negroes' idea of religion, and God on earth and in heaven in Biblical times.

Hall Johnson, whose celebrated choir is an outstanding feature of the stage production, has in this book arranged twenty-five of the choral numbers of the play for medium solo voice and piano, with utmost effectiveness. The volume is issued in both heavy cardboard and paper covers, and in each case is beautifully printed.

C. E.

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BALTIMORE EVENTS HAVE WIDE SCOPE

English Program in Series at Peabody — Boston Men Heard

BALTIMORE, Feb. 20.—A program of contemporaneous English choral music was admirably presented by the Treble Clef Club on Jan. 29 at the Peabody Conservatory of Music. Herbert J. Austin, British conductor, led works of Elgar, Hubert Parry, Stanford, Arthur Somervell, Vaughan Williams, Bantock, Edward Baristow, Holst, and various other lesser known composers, so that the comprehensive program indicated the trend of style and nationalistic characteristics of choral composition. Earl Lippy, baritone, with the assistance of Frank Bibb, presented pleasing songs from English sources. To one of these, "Come Away Death," by Benjamin Dale, a colorful viola obbligato was supplied by Robert Allison. George Bolek was the accompanist for the chorus.

The single seasonal appearance of the Boston Symphony, Serge Koussevitzky, conductor, in the Lyric on Feb. 4, was an effective concert. The playing of the string group was especially commendable. The calibre of the orchestra was convincingly displayed in Ravel's "La Valse" and the Sinfonia "Domestica" of Richard Strauss. The Wislon-Greene Concert Bureau sponsored the concert.

Peabody Faculty Recitals

Alexander Sklarevski, pianist, member of the teaching staff of the Peabody Conservatory of Music, gained further favor as a soloist with his presentation of an interesting program of classic and modern works at the thirteenth Peabody recital on Jan. 30. Frank Gittelsohn, violinist, with Austin Conradi, pianist, both members of the faculty, gave a finished performance of the Debussy G Minor Sonata at the fourteenth Peabody recital. The violinist also interpreted a charming suite of Korngold and pieces by Bloch, ending his program with a set of Hungarian dances by Brahms-Joachim to which the accompaniments were played by Philip Jeffry.

A series of nine recitals by members of the Preparatory Department staff of instructors at the Peabody Conservatory of Music was introduced with the joint program given on Jan. 29 by Katherine Wardner Smith, pianist, and Louis Cheslock, lecturer, whose topic was "Music at the Crossroads in 1931." The second recital of this series was given on Feb. 5 by Beatrice Osgood, pianist, and Hazel Bornschein, dramatic interpreter, the latter interpreting the comedy, "At the Sign of the Greedy Pig," by Charles Brooks.

The Baltimore Music Club, Mrs.

Celebrities on View at Virtuoso Tea



Drawn Especially for Musical America by Aline Fruhauf

BEFORE Carlo Zecchi, Italian pianist, made his recent New York debut with the Philharmonic-Symphony under Bernardino Molinari, the latter and his wife entertained their countryman at tea, to meet the musical populace. The affair was at the St. Moritz, and very

grand, with celebrities in great numbers, and a marvelous view of the city from tall windows on the thirty-first floor, the sandwiches and the company permitting. Mr. Zecchi found plenty of opportunity to exercise his considerable linguistic ability.

Martin W. Garrett, president, presented an interesting program at the Hotel Emerson on Feb. 7. Recognition to Baltimore composers was given with the opening vocal quartet, "The Moon is a-Waning" by Franz C. Bornschein, and George Siemomn's "A Birthday." Elsie Craft Hurley, soprano; Constance Hejda, contralto; Gordon Gibson, tenor, and James Wilkinson, baritone, with Virginia Castelle, accompanist, interpreted the Bornschein composition with colorful effect and gave a spirited rendition of the Brahms "Zigeunerlieder." Each singer also was heard in groups of solos which were warmly acclaimed. Sarah Stulman, pianist, played Brahms Waltzes and Preludes of Debussy with artistic taste.

A large audience of radio enthusiasts

filled the Lyric on Feb. 6 and greeted "Roxy and his Gang" heartily. As a chief attraction, Mme. Schumann-Heink appeared, and was warmly welcomed. She sang the Brahms "Wiegenlied" at the close of the program.

Curtis Symphony Plays

The Curtis Symphony, Emil Mlynarski, conductor, appeared at the Lyric on Feb. 8 and gave a fine demonstration of youthful musical achievement. In the reading of the Brahms Symphony No. 2, the "Don Juan" of Richard Strauss and the Overture to Smetana's "Bartered Bride," there was evidence of a thorough drilling, and the conductor permitted the youthful exuberance to scintillate without rhythmic irregularities. As a demonstration of the various departments of the Curtis Institute of Music, the program featured Sylvan Levin as conductor. The young musician read the sombre score "Die Toteninsel" of Rachmaninoff with deep insight as to its poetic phases. His conducting showed a grasp of the technique of the art and held conviction musically. Other students featured on the program were Joseph Levine, pianist, whose playing of the first movement of the Tchaikovsky Concerto was fluent and temperamental, and Natalie Bodanskaya, soprano, whose youthful voice was heard to advantage in the aria "Si, mi chiamano Mimi" from "La Bohème." FRANZ C. BORNSCHEIN

MENUHIN RECITAL PLEASES COLUMBUS

Grainger Gives Program Including His Own Compositions

COLUMBUS, Feb. 20.—An audience of 3700 gathered in Memorial Hall for the recital by Yehudi Menuhin on the evening of Jan. 21, under the auspices of the Women's Music Club. In his first Columbus appearance the young artist held his large audience spellbound with one of the finest programs ever offered by any violinist in this city. In honor of his birthday on the following day, he was presented with a large white birthday cake with fourteen lighted candles on it which he requested be given to a Jewish orphanage in the city.

Outstanding on the January Members' Matinee of the Music Club was a group of Russian numbers sung by the Choral Society, led by Charlotte Gaines. Alice Powers Ruth, of Oberlin College of Music, was the speaker before the January Study Section. "Hungarian Music" was her subject.

German composers were represented in the Saturday Music Club's monthly program at the Players' Club on Jan. 17. Beethoven's Trio in C Minor, Op. 9, No. 3, was played by Elsie Herkenhoff, violin; J. Howard Sher, viola, and Alice Carothers, cello. Singers were Lucile Jaynes, Mabel Harris, Mabel Hayes and Leroy Johnson.

Charlotte Gaines was the speaker at the study section on Jan. 20. Her subject, "Romanticism in Hebrew Music," was illustrated by folk-songs sung by a mixed quartet composed of Dorothy Humphreys, Ramona Berlew, Ray Humphreys and Robert Barr. A Sonata for viola and piano by Ernest Bloch was played by Mary John Dixon and Agnes Wright. Robert Barr, baritone, sang a Psalm by Bloch.

Grainger Presents Own Works

Percy Grainger was heard in a recital at Mees Auditorium on the campus of Capital University on Jan. 13. New to Columbus was his arrangement of the soprano air from Bach's "Birthday" Cantata. Mr. Grainger talked informally on the numbers of his program. The latter half of the evening was devoted to his compositions. In addition to the 1200 seats sold, there were standees and stage auditors.

Marshall Bidwell, organist, of Michigan, gave a recital on Jan. 8 in the First Methodist Church under the auspices of the Columbus chapter of the American Guild of Organists.

ROSWITHA CRANSTON SMITH

Georgia Federated Clubs to Hold Annual Convention in Gainesville

TIFTON, GA., Feb. 20.—Mrs. J. J. Clyatt, president of the Georgia Federation of Music Clubs, has announced that the annual State Convention will be held in Gainesville, from March 18 to 21. The convention will be concentrated on the work of the junior division, when the various contests will take place. Evelyn Jackson, of Atlanta, is in charge of the young artists' group and Mrs. Ruth Rankin Rutherford of Atlanta, is in charge of the students' section. Mary Ellen Whitson, of Gainesville, the third vice-president of the Georgia Federation, is in charge of the convention program. H. K. S.

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CLEVELAND GREET'S NOTED VISITORS

Rachmaninoff in Recital — Novel Programs by Orchestra

CLEVELAND, Feb. 20.—Sergei Rachmaninoff was presented in the Philharmonic concert series in Public Music Hall on Feb. 4. The program included Beethoven's Sonata, Op. 31, No. 2; a group of Chopin; the pianist's Prelude in G Major and Etude Tableau in C Minor; and Liszt's Etude in D Flat Major, "Valse Impromptu" and "Carnaval de Pesth." The composer-pianist was in his usual form, playing with a power, romanticism and technical supremacy which moved his listeners to thunderous applause. Numerous encores were graciously played.

The Musical Art Quartet was heard for the first time in Cleveland on Feb. 10, in the auditorium of the Allen Memorial Medical Library. Presented by the Chamber Music Society, this group of players headed by Sascha Jacobsen provided an evening rich in enjoyment for lovers of chamber music. The program included the Franck Quartet; Haydn's Quartet in C, Op. 54; and a composition by Daniel Gregory Mason, "Fanny Blair," described as a "folk-song fantasy."

Rubinstein in Sonata List

Beryl Rubinstein gave the seventh program in the Beethoven series sponsored by the Cleveland Museum of Art, on Feb. 13. Mr. Rubinstein gave a magnificent performance of the "Hammerklavier" Sonata, so seldom heard because of its great demands upon the player, as well as of the Sonatas, Op. 31, No. 1, and Op. 90.

The women's department of the Federated Churches presented Lila Robeson, contralto, and Edwin Arthur Kraft, organist, in a joint recital on Feb. 10. Miss Robeson sang the aria, "Plus grand dans son obscurité," from "The Queen of Sheba" by Gounod; a group of French songs, including Saint-Saëns's "La Cloche," which this favorite Cleveland singer does most delightfully; and several English songs, chief among which were Mednikoff's "The Hills of Gruzia" and "Love Went A-Riding" by Frank Bridge.

E. Fernandez Arbos appeared as guest conductor in the twelfth program of the Cleveland Orchestra on Jan. 17 and 19. Mr. Arbos chose works rich in contrast and well calculated to display the excellencies of the orchestra. Opening with Beethoven's "Coriolanus" Overture, he conducted the Symphony in G Major of Haydn; Tchaikovsky's "Francesca da Rimini," a Suite from "El Amor Brujo" by de Falla; the "Rondalla" from Granados's "Three Spanish Dances"; and his own arrangement of two works by Albeniz, "Evocation" from "Iberia," and "Navarra." The de Falla ballet music was new to Cleveland. Mr. Arbos was warmly applauded for a fiery, clear-cut reading.

Farewells to Old Hall

After twelve seasons the Cleveland Orchestra played its final concerts in Masonic Hall on Jan. 29 and 31. Following the Saturday afternoon concert, Dudley Blossom, vice-president of the Musical Arts Association, who was chairman of the campaign committee that raised a fund of three and a half million dollars for maintenance and endowment of the orchestra, led the audience, the Orpheus Male Choir and the orchestra in a stirring performance of "Auld Lang Syne."

Mr. Sokoloff chose as the last work to be played in this auditorium Liszt's "Faust" Symphony. Magnificent playing on the part of the orchestra, a splendid performance by the Orpheus Male Choir, and Dan Beddoe's fine voice in the tenor solo, brought wave on wave of applause.

This memorable program included the Overture to Weber's "Oberon"; Arthur Shepherd's two-choir arrangement of "The Horse and his Rider," from Handel's "Israel in Egypt," conducted by Charles D. Dawe, and sung by the Orpheus Male Choir; and the March from Rimsky-Korsakoff's opera "Tsar Saltan," played for the first time in Cleveland. MARGARET ALDERSON

De Paul Music School Gives Concert

CHICAGO, Feb. 20.—De Paul University School of Music presented an evening of opera in concert form by Eusebio Concialdi of the faculty and several of his pupils, on Feb. 11. Those taking part were Ira Parker, Arax Kashian, Violet Luring, Lillian Patinkin, Ruth Fischer Lipstone, Lucille Redford and William Murphy. Arthur Becker, dean, and Herman Klum contributed two piano numbers to the program.

SEATTLE PLAYERS IN FINE CONCERTS

Noted Soloists Presented in Ensemble and Recital Lists

SEATTLE, Feb. 20.—Lea Luboshutz, violinist, added zest to the first program of the new year by the Seattle Symphony, appearing as soloist in the Tchaikovsky Concerto. The players, under the baton of Karl Krueger, gave the artist excellent support. On the same program the orchestra played Kramer's beautiful Intermezzo and also included a work by George McKay, a member of the music department at the University of Washington. Kodaly's suite, "Hary Janos," gave the concert a modern touch.

The Symphony concert on Jan. 19 featured the Bach Concerto for two violins and strings, with Ernest Gill and Bruno Mailer as soloists, and the Franck "Symphonic Variations" for piano and orchestra, with John Hopper as soloist. Beethoven's Third Symphony completed the program.

Noted Artists Heard

Visiting artists during January included Nathan Milstein, violinist, who played on the Plymouth Men's Club series; Marian Anderson, Negro contralto, who appeared under the same auspices; La Argentina, presented in the Ladies' Musical Club course; and Maurice Martenot, who demonstrated his "sound waves" instrument under the auspices of the Seattle Chapter of Pro Musica.

The Seattle Orpheon and A Cappella Choir gave a joint concert under Einer Lindblom, singing a program of unaccompanied music.

The Philomel Singers, under R. H. Kendrick, gave their Winter program on Jan. 26, assisted by Ernest Caldwell, Canadian baritone.

The January concert of the Spargur String Quartet included the Smetana Quartet in E Minor, Debussy's Quartet, the Arensky Trio was also given by Mr. Spargur, Mr. Kirchner and Cecile Baron Morris, pianist, who was the assisting artist of the evening.

Robert Quick, violinist and concertmaster of the Seattle Symphony, made his first local appearance in concert on Jan. 18, assisted by John Hopper at the piano. His principal works were the Beethoven "Kreutzer" Sonata and the Wieniawski Concerto.

Cornish Programs Presented

The Cornish Trio appeared on the Cornish Three Art Series on Jan. 16, playing the Goldmark Trio in E Minor, Op. 33, and Winkler's Trio in F Sharp Minor. The Handel-Halvorsen Passacaglia for violin and cello was given by Peter Meremblum and Kolia Levienne. Berthe Poncy, pianist, is the remaining member of the trio.

Franklin Riker, tenor and member of the Cornish School, was heard in the Three Art Series with John Hopper at the piano and George McKay, viola, assisting in a group of four French poems in settings by Charles Martin Loeffler.

Seattle composers were featured by the Musical Art Society on the January program, when works by George McKay, Carl Paige Wood, Amy Worth, Ethel Poole Morck and Irene Rodgers were heard.

Louise Soelberg gave a dance program in the Cornish Theatre to music of classic and modern composers. Eliza-

beth Fournier, soprano, of Yakima, was heard in an interesting program in the Women's University Club. Donald Bushell, cello, and Lyle McMullen, pianist, were presented in a program of sonatas, playing works by Rachmaninoff and Gaspar Cassado, in the series of Sigma Chapter, Phi Mu Alpha fraternity.

The American Woodwind Quintet gave a program of modern music on Jan. 25, including Milhaud's Sonata and works of Huguenin, Pessard and Scriabin. Iris Canfield, cellist, gave an impressive recital with John Sundsten at the piano, playing the Locatelli Sonata and the Lalo Concerto as her principal works.

Kitty Borchmann Huppertz, soprano, and Bernd Huppertz, cellist, gave a joint recital with John Sundsten at the piano. Harold Heeremans, organist, was heard in a fine program at the University Temple.

Paul Pierre McNeely presented several clever young pianists in recital, Alice Butterworth, Catherine Coleman, Randolph Hokanson and Edith Nordstrom. DAVID SCHEETZ CRAIG

Paul Grimmer, German 'Cellist, Sails for Europe After Tour

Paul Grimmer, who sailed for Europe recently after a visit to this country during which he was a guest artist with the Beethoven Association and the Juilliard Foundation, played a program of viola da gamba and cello music at the ship's concert aboard the Albert Ballin. Mrs. Emil Boas was his accompanist.

During his stay in this country, Prof. Grimmer was invited to broadcast in one of the Library of Congress musicals, playing the viola da gamba accompanied by the Gordon String Quartet. He will return in April for the Coolidge Festival at the Library of Congress, to play the Bach Brandenburg Concerto No. 6, which was written for the viola da gamba.

He possesses a famous specimen of this instrument, dating from 1603 and made by Gasparo de Salo in Brescia.

Parents Assist Pupils in Recital

GREENWOOD, S. C., Feb. 20.—A unique recital was given by the Kinscella piano class of Estill Blocker in Lander College auditorium on Feb. 7. The pupils were assisted by their mothers in presenting compositions for two pianos, violin and piano, and rhythm band and other concerted numbers.



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Manhattan Applauds Many Recitals

(Continued from page 12)

in a recital in the Town Hall on the evening of Feb. 5. For smaller works he chose the composers Achron, Granados-Kreisler, Beethoven, Auer, Chopin-Auer and Wieniawski.

A small but pleasant tone, an overabundance of vibrato, excellent bowing and musicianly phrasing characterized his playing, which an audience found enjoyable. Emanuel Bay was at the piano.

Biltmore Musicale

The seventh Biltmore Musicale was given on the morning of Feb. 6, by Anne Roselle, soprano; Donald Pirnie, baritone, and Nikolai Orloff, pianist.

Miss Roselle gave a splendid and interesting rendition of the aria of Turandot, in which role she was heard with much success abroad, as well as lieder by Schubert and Wolff, and numerous encores. Mr. Pirnie's fine voice and intelligent interpretative ability were appreciated in songs by Schubert, Santoliquido and Sieveking and encores. His "Gruppe aus dem Tartarus" was particularly fine. Mr. Orloff contributed numbers by Debussy and Ibert and the Schulz-Evler transcription of "Beautiful Blue Danube," winning prolonged applause.

Estelle Liebling was accompanist for Miss Roselle and Frank Chatterton for Mr. Pirnie.

Ann Luckey, Soprano

Ann Luckey, soprano, who sang with the A. E. F. in war days, gave a recital at the Barbizon-Plaza on Feb. 6. Miss Luckey's program included songs by Handel-Franz, Mozart, Schubert, Hugo Wolf, Dvorak's "Drei Zigeunermelodien," two numbers by Roussel, three by Warlock, one by Bantock and two by Honegger.

Miss Luckey has a pleasing voice of moderate power and with even scale. Her interpretations showed careful preparation and intelligent musicianship. Of particular interest was her rendition of Handel's "Mio bel tesoro," Wolf's "Im dem Schatten meiner Locken" and the Roussel numbers. Honegger's "Les Cloches" and Warlock's "Rantum Tantum" also deserves special mention. Celius Dougherty provided excellent accompaniments.

Ruth Culbertson, Pianist

Ruth Culbertson, pianist, who is a winner of the Walter W. Naumburg Musical Foundation prize, made her New York recital debut in the Town Hall on the afternoon of Feb. 7.

Miss Culbertson, in a taxing program which began with Bach's French Suite in G and Schumann's F Sharp

Minor Sonata, Op. 11, revealed sterling musicianship, a fine singing touch and facile technique. A Prelude and "Jazzelette" by Nicolas Slonimsky, three short pieces by Griffes and a Chopin group completed the list. A good-sized audience applauded the young artist enthusiastically.

Andres Segovia, Guitarist

The second and final New York recital this season by Andres Segovia, Spanish guitarist, was given in the Town Hall on Sunday afternoon, Feb. 8. Mr. Segovia again roused a large audience to much applause by his unique art.

The program listed a Pavana and Gallarda by Gaspar Sanz; a Theme and Variations by Sor; a "Suite Castellana" by Torraza, dedicated to the performer; a Minuet by Schubert; a Suite by J. S. Bach, a Prelude, Theme, Variation and Fugue by Ponce (which had a first performance); and other works by Turina, Granados and Albeniz.

All these were played with the delicate digital skill and remarkable contrasts which make Señor Segovia's playing similar to that of a fine clarinetist. The audience was unwilling to let him depart without a number of encores.

Oriana Quartet

The Oriana Quartet, consisting of Mary Aitken and Margaret Sherman, sopranos, and Marion Cox and Louise Temple, contraltos, gave a well-chosen program in the Barbizon as one of the Young American Artists' Series on the afternoon of Feb. 8.

The program contained arrangements and original numbers by Bach, Brahms, Gounod, Cadman, Branscombe, Gaul and others. Several of the arrangements were by Hugh Ross, who was the accompanist.

The singing of the group was well modulated and the ensemble good throughout, with the result that the program had none of the monotony which usually impairs groups of female voices. The pleasure of the audience was a gauge of the excellence of the performance.

New York Chamber Music Society

The fourth Sunday salon of the New York Chamber Music Society was given at the Hotel Plaza on the evening of Feb. 8. Marcel Grandjany, harpist, was the assisting artist. The program opened with Beethoven's Quintet in E Flat Major, Op. 16, for piano, oboe, clarinet, horn and bassoon, and was followed by a manuscript performance of the European composer, Joseph Jongen's "Concert à cinq," Op. 17, for harp, flute, violin, viola and cello. The

third and last number was Wolf-Ferrari's infrequently heard "Kammersymphonie" in B Flat Major, Op. 8, which was played by the entire society of eleven instruments.

The performance of all three works was admirable in every respect.

Andres Gaos, Violinist

Andres Gaos, violinist from Spain, gave his first recital here in the Barbizon-Plaza on the evening of Feb. 8. With a sincerity not to be questioned, he played a Handel Sonata and Lalo's "Symphonie Espagnole," showing, in the latter a small but neat tone ade-



G. Maillard Kessler

Alton Jones, Pianist, Who Played a New Sonata by Walter Niemann at His Recent Town Hall Recital

quate, if not outstanding technique, and particular expressiveness in the lower range.

Other program items were works by Sarasate, Cui, Zarzycki, Aulin and Chopin, and others, and his own arrangement of Aguirre's "Danse Populaire Argentine." Sanford Schlusel accompanied. The audience was warmly appreciative.

Edwin Strawbridge, Dancer

For his first appearance of the season, in the Guild Theatre on the evening of Feb. 8, Edwin Strawbridge introduced two major novelties. These were "The Son of God Goes Forth to War," with music by the ever-present Louis Horst, who played accompaniments; a chorus from the Little Theatre Opera Company and a group of men dancers. The other comprised five brief impressions of "David and Goliath," with lighting by Livingston Platt and masks by Teddy Wiedhaus. Other masks were imported from Germany.

Among the dances of less magnitude, Mr. Strawbridge's solo, "Aladdin," was outstanding. In every case, his fine talent and ability as a dancer and interpreter were not equalled by the choreography, which was halting in many respects. Other dances were accompanied by the music of Prokofiev, Poulenc, Sgambati, Scriabin, Malipiero, Bartok and others.

Mary Wigman, Dancer

Mary Wigman gave her ninth recital in the Chanin Theatre on the evening of Feb. 8 before an enthusiastic audience. The program included six dances from the cycle entitled "Visions," "Summer Dance," from the "Shifting Landscape" cycle, and three based on Spanish songs and rhythms. Hanns Hasting and Meta Menz as usual played accompaniments on the piano and primitive instruments.

London String Quartet

The second New York concert this season by the London String Quartet was given in the Town Hall on the evening of Feb. 9. The program presented by the noted ensemble was of conventional mold, including Beethoven's Quartet in D Major, Op. 18, No. 3;

Brahms's C Minor, Op. 51, No. 1, and Smetana's "Aus meinem Leben."

Again the distinguished tonal quality, smoothness of ensemble, and incisive style of the players revealed in striking fashion the beauties of the contrasted works. The large audience was enthusiastic.

Yehudi Menuhin, Violinist

Yehudi Menuhin, violinist, gave his second recital of the season in Carnegie Hall on the evening of Feb. 9, with Hubert Giesen at the piano.

The program, one to stagger an old timer, began with the G Major Sonata of Brahms. This was followed by the E Major solo Partita of Bach. In milder vein came next the Mendelssohn Concerto, having its thousandth performance, more or less, this season. The final group was by Dvorak-Kreisler, Beethoven-Auer, Debussy-Hartmann and Novacek.

As usual, there was a large audience on the stage, about 400, this time, and every seat in the auditorium was occupied.

The entire program was given with a cleanliness of technique that one might expect, but also with a musicianly insight and a maturity of conception that was positively uncanny. If any spots were higher than others, the slow movement of the Brahms and the rapid final one of the Mendelssohn were the ones.

Alton Jones, Pianist

Alton Jones, pianist, whose playing is well known to New York concert goers, was heard in recital in the Town Hall on the evening of Feb. 11.

Featured on the program was the first New York performance of a sonata by Walter Niemann. There were also pieces by Mendelssohn, Brahms, Medtner, Rachmaninoff and Liszt and a group of Chopin.

Throughout the program, Mr. Jones played all his numbers with complete understanding of their artistic import and this, added to his fine tone and excellent technique, made his recital one of unusual interest.

Clara Rabinowitch, Pianist

Clara Rabinowitch, a pianist who has been heard here before, gave a conservative program in the Town Hall on the evening of Feb. 10, eliciting applause and flowers from an interested audience. Opening with the Bach Chromatic Fantasy and Fugue, which was played with fleetness, melodic line and balance of phrasing, she followed with the entire group of Schumann's "Fantasiestücke," given appropriately romantic readings, and closed with the four Ballades of Chopin.

In the last, she was not as felicitously heard, for the melodic outline was slightly distorted at times, and there was an overabundance of rubato. However, in the main, Miss Rabinowitch

(Continued on page 41)

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MINNEAPOLIS HEARS MODERNIST NOVELTY

Kochanski Performs Concerto with Symphony Forces

MINNEAPOLIS, Feb. 20.—The Minneapolis Symphony, on the eve of departure for its annual midwinter tour, gave its eleventh concert on the evening of Jan. 16. Even in this series, marking the first season of affiliation with the University of Minnesota, it was an outstanding event.

Mr. Verbrugghen divided the program between classical and modern music, each grouped about a violin concerto. In the former group he had placed the Overture to Wolf-Ferrari's "Secret of Suzanne," Vivaldi's newly discovered A Minor Concerto and Beethoven's First Symphony. The overture fitted in well and was exuberantly done and very well received.

Paul Kochanski, the soloist, interpreted the noble Vivaldi Concerto with elegance and simplicity, combining virility with grace and sweetness in a finely balanced performance.

There is probably no music so dear to Mr. Verbrugghen's heart as Beethoven's, and in this spirit of devotion the familiar C Major Symphony won new freshness and beauty under his wand. The whole performance was marvelously fine. The ensemble gave of its very best, as it had done already in the overture and the concerto, and thus had its well deserved share in the enthusiastic applause.

The idea of placing the Polovetzian Dances from Borodin's "Prince Igor" as a first number of the modern group proved an excellent one. The suite was played in a masterly manner.

Szymanowski Concerto Hailed

Mr. Kochanski produced a veritable sensation with his performance of the Violin Concerto in three movements which Karol Szymanowski dedicated to him. And so did Mr. Verbrugghen and the orchestra in providing the symphonic background. It is very seldom that an ensemble number, utterly strange and modern, has met here with such breathless attention and such unmistakable enthusiasm. The concerto seemed to take one at once into the magic world of nature poetry. The soloist played as he has not been heard to play here before, either in symphony or recital. The voices of the orchestra, in which the piano, celesta and harps had their share, made a poetic whole of rarest beauty.

Mr. Kochanski, who justly but in vain tried to have Mr. Verbrugghen share in the first recall, was prevailed upon to give three extra numbers, for which Pierre Luboshutz provided highly artistic accompaniments. These were the familiar C Major Prelude by Bach; the Adagio rubato "à la zingaresca" by Dohnanyi and the Fire Ritual Dance from de Falla's "Amor brujo," all exquisitely done.

VICTOR NILSSON

HALL JOHNSON HONORED

Negro Composer and Conductor Wins Harmon Award for Music

The seven William E. Harmon Awards, recently made by the Harmon Foundation of New York for distinguished achievement among Negroes, included one prize to a musician.

The award, consisting of a gold medal and \$400 honorarium, was made to Hall Johnson, composer and conductor, of New York, for his arrangements of Negro spirituals and original compositions. Two of his works were written for "The Green Pastures" and with some of his adaptations of old spirituals are sung by Mr. Johnson's Choir in that play.

Mr. Johnson is a native of Athens, Ga., and received his education in music at the University of Pennsylvania, the Hahn School of Music in Philadelphia and the Institute of Musical Art in New York.

The judges were George W. Andrews, professor of music, Oberlin College, Ohio; James Francis Cooke, editor of the *Etude*, Philadelphia; George E. Hubbard, of the Institute for Musical Art, New York; Roy W. Tibbs, professor of music at Howard University, Washington, D. C.; and George A. Wedge, of the Institute of Musical Art, New York.

Roth Quartet Heard in School Series

The music school of the Henry Street Settlement presented the Roth Quartet in the fourth of its Chamber Music concerts at the Playhouse in Grand Street, on the evening of Feb. 15. The program included Haydn's Quartet in C Major, Op. 33, No. 3; Ravel's Quartet, and Beethoven's Quartet in E Flat Major, Op. 74, No. 10.

The playing of the artists was much enjoyed by a large audience.

HONOR MAINE LEADER

Julia E. Noyes Made Life Member of Club Federation

PORTLAND, ME., Feb. 20.—At a meeting of the board of the Maine Federation of Music Clubs, held on Jan. 21 at the home of the president, Mrs. Guy P. Gannett, a presentation of a life membership in the National Federation was made to Julia E. Noyes, for many years identified with the cause of music in this state.

Miss Noyes is third vice-president of the national organization, a former State Federation president, and since 1917 president of the Portland Rossini Club. The presentation from the State Federation board inaugurates the work of a new committee on special membership and endowments in the state.

As the next meeting of the board will not be held until April, much important business was transacted. It was decided to give a scholarship of \$25 to the music settlement school conducted at Fraternity House in this city.

A. W. J.

Mozart's "Bastien et Bastienne" Sung by White Plains Forces

WHITE PLAINS, N. Y., Feb. 21.—Mozart's one-act opera, "Bastien et Bastienne," was given at the Community Meeting House, on Feb. 20 and 21 by the Fireside Players of White Plains, under the direction of Carolina Beeson Fry. The singers in the cast, artist pupils of Mrs. Fry, were: Bastienne, Elizabeth Norwig; Bastien, Katherine Hudson; Colas, Stanley Hunnewell.

The chamber orchestra accompanying the opera was selected from the orchestra of the White Plains Choral and Symphonic Society, with Joseph Visca as concertmaster. The work was given in an English translation made by Mrs. Fry.

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New York Concerts and Recitals

(Continued from page 39)

witch distinguished herself as a thoughtful, adroit and even poetic performer. F.

Rosalie Du Prene, Soprano

Rosalie Du Prene, a Russian soprano, sang a varied list in the Chalif Hall on the evening of Feb. 10, assisted by Julian Huarte's Argentine Orchestra. The soprano's program included arias from "The Snow Maiden," "Magic Flute" and "Gioconda," and songs by Schubert, Brahms, Rachmaninoff, Gretchaninoff, Ilgenfritz, Gregh and Ponce, the last two with orchestra accompaniment. She was well received. F.

Rhea Silberta Musicale

The second of Rhea Silberta's lecture-recitals in the Hotel St. Moritz was given on the morning of Feb. 11, the program being of contemporary American music.

Four numbers by Marion Bauer, played by Harrison Potter, began the program, performed sympathetically and having distinct individual interest. Following this were four songs by Arthur Bergh, Charles T. Griffes and Jacques Wolfe, admirably sung by John Carroll, baritone, who was later heard in an aria from "Peter Ibbetson."

One of the features of the program was the first performance in its entirety of the song cycle, "Beauty of Earth" by A. Walter Kramer. This was well given by Vivienne de Veau and created a deep impression.

The final group was of "character songs" delightfully presented by Elsa Lehman. This group included numbers by Guion, Kennedy, Van Allstine, Jacques Wolfe and an arrangement by Harvey Gaul. N.

Viola Bridges, Mezzo-Contralto

Viola Bridges, mezzo-contralto, debut recital, Barbizon-Plaza, Feb. 11, evening. Horace Hunt, accompanist. Miss Bridges displayed a voice of quality well used, in general, but nervousness and lack of stage experience militated against her best use of her resources. N.

Madeleine Monnier, 'Cellist

Madeleine Monnier, 'cellist, was heard by an audience which filled the intimate Steinway Hall on the evening of Feb. 11, with Raymond Bauman at the piano.

Mme. Monnier presented a well-chosen and difficult program which began with a transcription of Bach's Chromatic Fantasy and Fugue and included a Sonata by Porpora and pieces by Fauré, Couperin, Granados, de Falla, Rachmaninoff, Moussorgsky, Debussy and Moszkowski.

Throughout the program, Mme. Monnier played with force and delicacy, an unusual combination, and differentiated

her numbers with real artistry. The audience was highly appreciative throughout the recital. J.

Dorothy Gordon, Diseuse

Dorothy Gordon, author and collector as well as singer of children's songs, delighted an audience of young people at her first recital of the season, in the Town Hall on the afternoon of Feb. 12.

The program was divided into four groups entitled "British Isles," "Continental," "Romance Period" and "Southern United States," for each of which



Sergei Rachmaninoff, Recently Heard in His Initial Recital This Season in Carnegie Hall

the singer wore an appropriate costume. An arrangement by Adele Holsten, Miss Gordon's accompanist, of the Virginian folksong "Shortnin' Bread," included in the American group, made a particular hit with the audience. C.

Emeliana de Zubeldia

Emeliana de Zubeldia, Basque pianist, conductor and composer, officiated at a concert of Basque music in the Town Hall on the evening of Feb. 12.

The program included folk-songs for mixed chorus, led by Miss de Zubeldia; music for two pianos by Miss de Zubeldia played by the composer and Mirrha Alhambra, and Basque folk-dances to music arranged for two pianos by the former artist and danced by an ensemble under the direction of Antonio Otza.

In spite of the somewhat diffuse character of the program, there was much in it that was of high musical value and the net result reflected high credit upon the versatile artist. J.

Cyrena van Gordon, Contralto

Cyrena van Gordon, contralto of the Chicago Civic Opera Company, gave a recital in Carnegie Hall on the evening of Feb. 13, with Walter Golde at the piano.

Miss van Gordon began her program with the aria "Gerechter Gott!" from Wagner's "Rienzi" and later sang a group of songs by Pfitzner and Korngold. A group in English by Golde, Warlock, Watts and Rachmaninoff came next, followed by Spanish songs by Granados, Nin, Aubert and de Falla. The program closed with Brunnhilde's Call from "Walküre."

Throughout the program, Miss van Gordon sang with artistry and fine tone. Her best singing was done in the English group, Mr. Golde's song, "Offering," proving especially effective. The Spanish group was well interpreted and Brunnhilde's music quite thrilling. There was prolonged applause, and numerous encores were demanded. N.

Rachmaninoff Returns

Carnegie Hall was filled from pit to dome on Saturday afternoon, Feb. 14, when Sergei Rachmaninoff gave his first recital of this season in New York.

Opening the proceedings with the faded Schubert-Taussig Andante and Variations, the Russian composer-pianist gave a very musical account of Schumann's "Davidsbündler," despite the fact that his omission of the A Flat Major portion of No. 7 and more than half of the exquisite No. 17 caused at least one person deep regret.

The range of dynamics in this exceptional piece was on the loud side as Mr. Rachmaninoff played it. But there were great mastery and control exhibited. In Chopin's Scherzos in B Minor and B Flat Minor, the same tendency was observed, and here a certain tonal hardness was in evidence, always this pianist's problem. At times he overcame it superbly; again it mastered him.

He later played his G Major Prelude and Etude-Tableau, and a big Liszt group. Great virtuosity is all very well in its way. But from a musician of Rachmaninoff's prowess, should we not be granted music of greater pith than this rhetorical gesturing?

Applause was unceasing and there were many extras. It was an afternoon of masterly playing, marred only by a certain coolness. A.

Eunice Howard, Pianist

Eunice Howard, pianist, appeared in recital in the Town Hall on the afternoon of Feb. 14, assisted by Abram Goldfuss, violinist. Sgambati's "Vecchio Minuetto," a Bach-Liszt Præludium, Beethoven's "Eccossaises," the Schumann Arabesque, two Brahms Rhapsodies and a modern group were Miss Howard's solo contributions, in which she disclosed an appealing touch and fluent technique. She was also heard with Rudolph Gruen in Pierné's "Poème Symphonique" for two pianos.

With Sylvan Levin at the piano, Mr. Goldfuss played in admirable style Roger-Ducasse's Allegro Appassionata, the Pugnani-Kreisler Præludium and Allegro, and, for the first time in New York, a Sonata by Catoire. C.

Myra Hess Heard Again

Myra Hess played her last recital of the season at the Town Hall on Sunday afternoon, Feb. 15, to an audience that overflowed on to the stage.

In a program of genuine interest, the English pianist gave unalloyed pleasure. She encompasses all styles, it would seem, with equally charming results. Her opening group of two little Scarlatti sonatas and Mozart's G Major Sonata fairly rippled. The tone was pearly, the expression always just. But why make the repeat in the first and last movements? There is no more excuse today for this than for conductors to do it in classical symphonies.

Of Brahms's Sonata in F Minor, Op. 5, Miss Hess gave an enthralling reading, technically complete and interpre-

tatively deep and sincere. The five movements never seemed long, which is the highest praise one can bestow on a performance of this noble work.

Similarly beautiful was her playing of Schumann's "Papillons" and pieces by Ravel, Debussy and Albeniz. There were flowers and extras, among them a Bach Chorale transcribed by Siloti. But nothing surpassed her Brahms. That was a performance the memory of which will keep Miss Hess's name fresh in our minds until she returns in January, 1932. A.

Lillian Rehberg, 'Cellist

Lillian Rehberg, 'cellist, was presented in the Young American Artists series in the Barbizon on the afternoon of Feb. 15 before an appreciative audience.

With Gregory Stone at the piano, Miss Rehberg was heard in a Sammartini Sonata, Tchaikovsky's Rocooco Theme and Variations, and pieces by Cyril Scott, Ravel, Fauré and Boulanger. Miss Rehberg drew a good singing tone from her instrument and disclosed interpretative gifts of a high order. E.

Friends of Music

It was something less than a churchly Sunday when the Friends of Music brought Mozart's "Coronation" Mass out of long hiding for their concert at the Metropolitan on the afternoon of Feb. 15. This tuneful, colorful and warmly, if not deeply, expressive mass was probably the result of an archbishop's distaste for fugues and extended vocal display. He was Hieronymus von Colloredo, and he undoubtedly gave a further spur to Mozart's alleged unwillingness to write masses, for this is better theatrical music than ecclesiastical.

It was sung zestfully by the chorus under Artur Bodanzky's leadership and the soloists, Editha Fleisher especially, delineated their melodies and harmonies with feeling. Marion Telya, contralto, Hans Clemens, tenor, and Friedrich Schorr, baritone, completed the quartet, and Wilfred Pelletier officiated at the organ.

Mr. Schorr had been heard, previously and felicitously, in the four "Serious" Songs of Brahms, in which death is apostrophized in such beautiful and solemn measures. Kurt Ruhrseitz was at the piano.

The concert began with Mr. Bodanzky's conducting of Beethoven's "Prometheus" Overture. The audience was house-filling and cordial. Q.

Sol Goichberg, Mandolinist

Sol Goichberg, mandolinist, who was heard here last season, gave a recital in Engineering Auditorium on the evening of Feb. 15. The program listed (Continued on page 43)

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Varied Opera Bills and Concert Works Delight Philadelphians

PHILADELPHIA, Feb. 20.—John Charles Thomas repeated his triumph of last season in the performance of "Rigoletto" given by the Philadelphia Grand Opera Company in the Academy of Music on Feb. 5. This was the role in which Mr. Thomas made his American operatic debut with the company with sensational success.

He has rounded out the role so that it is first a sinister and then an affecting characterization. Vocally he was superb, especially in the pathetic duet with Gilda in the second act and the furious denunciation of the Duke in the same act. The Gilda was Josephine Lucchese, who sang the "Caro Nome" with great brilliancy and whose acting matched that of Mr. Thomas for convincingness. A debonair Duke was Alexandre Kourganoff, who gave a vocally pyrotechnic performance of "La Donna e Mobile." Berta Levina as the fourth member of the quartet was a rich-voiced Maddalena. The great concerted piece was surpassingly given. Ivan Steschenko was excellent as Sparafucile, and the numerous other roles were well sustained by Abrasha Robofsky, Albert Mahler, Conrad Thibault, Alfred De Long, Alessandro Angelucci, Henrietta Horle, Ruth Gordon, and Paceli Diamond. Emil Mlynarski conducted.

Lily Pons in "The Barber"

Recent Metropolitan Opera performances in this city included the local debut of Lily Pons in her first American appearance as Rosina on Jan. 28, the restoration to the Academy repertoire after an absence of nearly a score of years of "Götterdämmerung" and the hardy perennialism of "Faust," which is surely good for Philadelphia's musical souls, as it is administered annually to them by Mr. Gatti.

Mlle. Pons was a charming heroine of "The Barber" and her display of her numerous assets of looks, voice and acting won the reward of an ovation which surpassed anything witnessed here in our staid auditorium since the debut of Galli-Curei in "Lucia."

"Faust," on Feb. 4, was given an excellent all-round performance with Editha Fleischer, Martinelli, Rothier, Pearl Besuner, Basiola and Henriette Wakefield as principals.

With the "Götterdämmerung" on Feb. 10, Philadelphia had as in the

olden days the trilogy at last. Now that the grand finale of the "Ring" has been restored, hope is expressed very generally that the "Rheingold" will properly prelude the other sections next season. The performance was very fine, despite the cuts which eliminated the Norns' scene and Waltraute's appeal. Kappel, Manski, Schorr, Laubenthal, and Bohnen were the principals. Mr. Bodanzky conducted with rich results.

Choral Concert Given

The annual midwinter choral concert, by the Matinee Musical Club chorus, was given in the Bellevue ballroom on Feb. 11. The choral group under the new conductor, Dr. Harry A. Sykes, proved in very fit condition as to nice balance of the parts, agreeable tone quality and excellent intonation. This year the chorus numbers more than 100 women. It was heard in three groups, including as high points, Dickenson's "Music When Soft Voices Die," a Chilean folksong "River, River" and Gaines's "Fantasy on a Russian Folksong" with violin obbligato played by Florence Haenle.

The soloists were the Di Stefano Trio, including Salvatore di Stefano, harp; Arthur Lora, flute, and Ossip Giskin, cello; Myra Reed, pianist, and Benjamin de Loache, baritone. Mr. de Loache, a graduate student of the Curtis Institute displayed a very beautiful natural voice, well-handled, in Aylward's "Beloved, It Is Morn" and a Scarlatti aria. Miss Reed gave an adept reading of the Dohnanyi version of the Waltz from Delibes's "Naila," and also contributed some worthwhile compositions of her own, notably the "Love Song" from her "Oriental Suite." The Di Stefano group was heard to advantage in the Debussy "Petite Suite."

Roma Angel gave a recital on the organ of St. Matthew's Church as a part of the fortieth anniversary of the American Organ Players' Club. On the program were Franck's "Pièce Heroïque," Bach's so-called "St. Ann" Fugue and an effective Duetto by Frances McCollin. It was played with distinction.

Baritone Gives Recital

Nelson Eddy, leading baritone of the former Civic Opera Company, was heard in the fourth of his series of re-



John Charles Thomas, Who Triumphed in "Rigoletto" in Philadelphia

citals on Feb. 11 in the Warwick ballroom. His customary fine artistry was displayed in a varied program, two sections of which had a definite unity. One was of Negro songs by John Alden Carpenter to words of Langston Hughes, and the other of sea songs. Among the latter was "Sing Me a Song of the Sea" by Harry Banks of this city, a work dedicated to Mr. Eddy. The vocalist was assisted by the Phillips-Jenkins Quartet, consisting of Charlotte Bentley, Natalie Ruth, Mary Schwartz and Albertine Hundertmark. W. R. MURPHY

PIANO FESTIVAL HELD

Three Young Musicians Are Winners in Contest at Winfield

WINFIELD, KAN., Feb. 20.—The second annual piano festival was held at Southwestern College here on Feb. 6, 7 and 8. The main events of the festival were a recital by Rudolph Reuter, pianist; the fifth annual piano recital contest and concert by the winners, and a concert by the Southwestern College Symphony with three piano soloists.

The piano recital contest, which was originated and developed by Henry H. Loudonback, head of the piano department of the Southwestern College School of Fine Arts, is conducted for talented high school piano students. It is required that each contestant play five works, one each of the polyphonic, classic, Romantic, later Romantic, and modern periods.

Winners in this year's contest were Darrell Peter of Pawnee, Okla., George Griffin of Medicine Lodge, Kan., and Nettie Grace Trumbull, of Dodge City, Kan.

On Saturday evening the winners in the four preceding contests and those of this year presented a joint concert. On Saturday afternoon the piano culture class, consisting of students majoring in piano under Prof. Loudonback, gave a program of solos and ensemble music for two and three pianos.

The soloists at the Saturday afternoon concert with the orchestra were: Margaret Dobson, who played the Grieg Concerto in A Minor; Grace Sellers, the G Minor Concerto by Schumann, and Eva Jeannette Boger, the "Spanish Rhapsody," by Liszt-Busoni. CHARLES O. BOOTH

Abby Morrison Ricker, soprano, has organized the "Cercle Intime," a music and art club, the first meeting of which was recently held at Mrs. Ricker's Spanish salon in New York.

THIRD MUSICALE HELD

Rubinstein Club Presents Group of Young Artists at the Plaza

The Rubinstein Club, of which Mrs. William Rogers Chapman is president, gave its third luncheon-musical in the ballroom of the Hotel Plaza on Feb. 10. Rose Tentoni, dramatic soprano; Frank Ricciardi, baritone; Elsa Moegle, harpist; Anja Sinayeff, violinist, and William Schumann, 'cellist, were the artists participating in the musical program.

With Esther Verris at the piano, Miss Sinayeff, a young pupil of Ysaye, played with excellent style the Canzonetta from the Tchaikovsky concerto and numbers by Paganini and Sarasate. Mr. Ricciardi was next heard in an aria from Massenet's "Roi de Lahore," and later "Eri tu" from Verdi's "Ballo in Maschera," both delivered effectively. For her harp solos by Tournier, Hasselmann and Salzedo, Miss Moegle was warmly applauded.

Miss Tentoni disclosed a colorful voice in arias from Verdi's "Forza del Destino" and Meyerbeer's "Africana," and the Bach-Gounod "Ave Maria," sung with cello and harp. Cello solos by Granados-Cassado and Popper were ably played by Mr. Schumann, with Miss Verris accompanying. Enrico Rosati was at the piano for the singers, both of whom are Atwater-Kent contest winners.

Among the guests of honor at the luncheon were Yvonne de Treville, Nina Morgana, Edwin Markham, Dr. Hugo Riesenfeld and Ivor Novello. E.

Frances McCollin Heard as Lecturer and Composer in Recent Programs

PHILADELPHIA, Feb. 20.—On Feb. 2, Frances McCollin spoke before the Woman's Club of Bryn Mawr, Pa., on the topic "American Composers of Today—and Tomorrow."

At the morning service, on Feb. 15, the choir of St. Paul's church, Elkins Park, Pa., gave a series of compositions by Miss McCollin. Three anthems, "The Lord Is King," "O Come, Let Us Sing unto the Lord" and "God Is Our Refuge and Strength" were sung, and two organ solos, a Duetto and Rondo, were played. The choir is under the direction of William T. Timmings, organist and choir master.

Amy Ellerman to Be Soloist in Bethlehem Bach Festival

Amy Ellerman, contralto, has been booked by Marion Kent Carter as a soloist in the Bach B Minor Mass at the Bach Festival, Dr. Fred Wolle conducting, at Bethlehem, Pa., on May 15 and 16. Miss Ellerman fulfilled fourteen engagements during December and January. On Feb. 14 she gave a recital on the Steel Pier at Atlantic City, N. J.

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New York Concerts and Recitals

(Continued from page 41)

music by Bach, Beethoven, Dvorak, Schubert, Debussy and others, and a Concert Etude by Mr. Goichberg. Norman Secon was the accompanist. E.

Mischa Elman, Violinist

Mischa Elman, violinist, gave his second and last recital of the season in Carnegie Hall on the evening of Feb. 15, with Carroll Hollister at the piano and with the assistance of his sister, Liza, in the Beethoven Sonata in G Major, Op. 30.

A feature of the program was the first New York performance of Joaquin Nin's "Rapsodia Ibérica" dedicated to Mr. Elman. There were also the Bruch D Minor Concerto, Bach's Partita in E for the violin alone and Vieuxtemps's Ballade and Polonaise.

The Nin work was calculated to display the virtuosity of the artist, but this feature outweighed the musical value of the number which seemed slight. The Bruch was beautifully played, and both the Beethoven and the Bach had passages of high interest.

Mr. Elman's audience was interested to the point of demanding a number of encores. N.

Boston Chamber Orchestra

A program representative of the more advanced experimentations in dissonant writing, mostly by composers of American birth, was presented by the Chamber Orchestra of Boston, conducted by Nicolas Slonimsky, at the new School for Social Research on Saturday evening, Feb. 7. "Men and Mountains," by Carl Ruggles, and "Three Places in New England," by Charles Ives, were repeated from the recent concert by this ensemble in the



Mischa Elman, Violinist, Who Featured a New Spanish Work Dedicated to Him, at His Recent Carnegie Hall Recital

Town Hall. Henry Cowell was called upon to bow his acknowledgments of the applause after the playing of his "Marked Passages," of which the middle of the three movements seemed to be the most lucid on a first hearing, while the third disclosed the composer's craftsmanship at its best.

A highly diffuse "Bembe," a "jungle of Afro-Cuban rhythms and tunes" by a Cuban named Alejandro Caturia, did not seem to exude all the "ozoniz-

ing freshness" claimed for it in the program notes by Mr. Slonimsky, who also found a set of Variations by Henry Brant an "astonishing feat of 'eye-music,' so written that the symmetric cleavages on the printed page are lost at an audible performance."

It was "ozonizing," to borrow Mr. Slonimsky's word, to hear the tonic triad in Mozart's "Musical Joke," written to ridicule inept composers, which contains an amusing trill for the French horn and many harmonic devices of present-day moderns, and ends in five different keys. D.

Metropolitan Opera

(Continued from page 29)

nora Corona sang the role of Giulietta, and Queena Mario that of the moribund Antonia. Armand Tokatyan appeared in the title role, Gladys Swarthout as Nicklausse, Lawrence Tibbett as Dapertutto and Léon Rother as Miracle. Other members of the long cast were Henrietta Wakefield and Messrs. Meader, Cehanovsky, Wolfe, Windheim, Altglass, Gabor and Picco. Louis Hasselmans conducted.

Miss Pons created yet another furore by her singing, though it was in some ways less effective than that which she has done in other roles. Her high tones were superbly sung and her staccati models of clarity.

Miss Corona handled the short but difficult scene allotted to her with finesse. She was ably seconded by Miss Swarthout in the Barcarolle and by Mr. Tokatyan in the cruelly difficult duet which succeeds it. Mr. Tibbett's singing of the so-called "Mirror" Song was extremely fine. Miss Mario did some of her best singing of the season as Antonia and acted with much charm. Mr. Tokatyan was impressive vocally in the title role. H.

Orchestral Concerts

(Continued from page 20)

quences of Rachmaninoff had a flowing treatment, with a regard for pulse which is absolutely essential in the playing of this symphony, and a glowing, yet sombre, coloration.

Before the Spanish Caprice, which finished the concert brilliantly, Mr. Gabrilowitch introduced a novelty which shared the pervading quality of his last "Hampstead Heath" step into the field of "new music"—dullness. A trivial tune, surrounded by much symphonic tissue which tended to sound Straussian—Herr Hausseger is not particularly well served by the performance of this work. The usual Philadelphia Orchestra audience applauded the Russians loudly and long. F.

Zimbalist with Molinari

New York Philharmonic-Symphony, Bernardino Molinari, conductor. Soloists, Efrem Zimbalist, violinist, and Heinrich Gebhard, pianist. Carnegie Hall, 12, evening. The program:

Violin Concerto.....Brahms
Serenata.....Mr. Zimbalist
"A Pagan Poem".....Casella
"Ride of the Valkyries".....Wagner

Mr. Zimbalist's projection of the Brahms Concerto was one of admirable style and much polish, though there were slips of memory which he contrived a bridge over adroitly. Otherwise, this concert was of interest chiefly by reason of a well considered performance of the Loeffler work, played in honor of the composer's seventieth birthday, which fell on Jan. 30. It had the advantage of the sensitive collaboration of Mr. Gebhard, long regarded as a specialist in this work, and it withstood well, once more, the

test of repetition, after a quarter of a century of orchestral performances.

The Casella Serenata proved to be an amplification of chamber music of the same title played at one of the League of Composers' concerts; entertaining but of secondary importance. The program was repeated on Friday afternoon and again on Sunday, save that in the latter instance Rimsky-Korsakoff's "Scheherazade" was substituted for the Brahms Concerto. G.

Four Conductors at Roxy

Roxy Symphony Orchestra, Henry Hadley, Ernest Schelling, Father Finn and Erno Rapee, conductors. Assisting, Paulist Choristers and The Medievalists. Roxy Theatre, Feb. 15, morning. The program:

Overture to "The Marriage of Figaro".....Mozart
Rapee Conducting
"Les Préludes".....Liszt
Schelling Conducting
The Paulist Choristers and the Medievalists
Father Finn Conducting
"Lucifer".....Hadley
Hadley Conducting
"Bolero".....Ravel
Rapee Conducting

Each member of the conductor-quartet received a warm welcome from the large audience that gathered in Roxy's Theatre for this "Dollar" concert, proceeds of which went to unemployed musicians. The orchestra was the augmented one, of 200 players, and in spite of its unwieldiness, played with considerable sweep and distinction.

The variety of the program made a decided appeal. Father Finn's Choristers were heard in works of Palestrina, Brahms, Morley, Wilbye and Gounod. With the exception of Hadley's "Lucifer," which received a sterling performance, the orchestral music was familiar. "Bolero" was a request and was enormously enjoyed. F.

Damrosch Begins New York Lecture-Recitals

Walter Damrosch began his lecture-recitals on the Wagner music dramas in the Town Hall on the afternoon of Feb. 10, playing and describing the first act of "Tristan und Isolde." The second and third acts were discussed and played on the following Tuesday.

Phoebe Hall to Make New York Debut

Phoebe Hall, pianist, a pupil of Frank La Forge and Ernesto Berumen, was scheduled to make her New York debut in Steinway Hall on Tuesday evening, Feb. 24. Miss Hall's program listed works by Bach, Beethoven, Chopin, Liszt, Rachmaninoff, Scriabin and Debussy.

Australia May Deny Entry to U. S. Theatre Bands

WASHINGTON, Feb. 20.—The Minister for Home Affairs of Australia is reported to have stated that steps have been taken to check the importation of foreign orchestras and bands for pit and stage performances in that country to prevent further unemployment among musicians. A. T. M.

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Morton Gould, Seventeen-Year-Old Composer, Is Pianistic Innovator

By FELIX DEYO

IN Richmond Hill, on Long Island, a short way from towering Manhattan there lives a modest youth of seventeen who has composed a surprising quantity of music in the large forms, in an idiom of striking originality. He has also developed an innovative technique of piano performance, in which the forearm and the outstretched palm are used to achieve remarkable effects. His name is Morton Gould.

It is impossible to keep an outstanding talent under a bushel permanently, especially with the heart of New York, the world's music centre, only a half hour's journey away. And so it happens that young Mr. Gould has recently attracted considerable attention. His playing has been recorded for the Pathé Audio Review and thus presented before audiences in many cities. His precocity and unique musical methods, as revealed in that medium, have aroused discussion among musicians.

Impresses in Debut

My first acquaintance with the musical personality and gifts of Morton Gould was made less than a year ago, when I heard him play in the auditorium of New York University. On that occasion he was brought forward by Vincent Jones and Abby Whiteside, his teachers in composition and piano, respectively. Not since the celebrated series of four ultra-modern recitals of piano music by the (then) twenty-year-old Leo Ornstein at the Bandbox Theatre, Manhattan, in 1915, had I been so roused to astonished admiration. For the young man, then but sixteen years of age, revealed an amazing combination of pianistic skill and ability in composition, in which were synchronized intricately-patterned acute dissonance and the newer technique involving free use of arm, fist, palm and fingers. In his music there were both the allegiance to contemporary trend and the flash of an unmistakable originality.

He played a volcanic Fugue (from his Sonata for Piano), of breath-catching impetus in its polyphonic onrush, a powerful piece of modernized polyphonic treatment. This Fugue proclaimed him musical to the core and of unusual talent.

A Prodigy "En Famille"

When visited in the Richmond Hill home of his parents, Morton Gould proved to be a most docile youth, ready to play his own or others' compositions, quick to oblige in answering questions pertaining to his aesthetic ideas.

Of pet "theories" he seems to have none. "Composing is its own excuse," he told me. "One chooses his medium, considers all its possibilities and proceeds to create some good or bad music."

In person and address the young modernist is extremely natural and unaffected. His speech shows an exceptional maturity of thought. His knowledge of matters musical is extensive. That he is an omnivorous student, his studio bears witness. Music is scattered about, mainly orchestral scores and piano literature, ranging from classic to contemporary composers, not to mention the abundance of his own manuscript.

With unfailing graciousness he responded to requests that he play some



opus of my own, a short phrase, which I played three times.

After a pause, he began his improvisation. Homophonic and polyphonic by turn, with unexpected imitations, this exposition of my theme was no mere chordal embellishment, but a scintillating development carried forward in the mode of variation, in various styles and in flawless continuity, secure in conception and execution. It



Morton Gould, the Remarkable Seventeen-Year-Old Composer and Pianist, and His Innovative Piano Technique. The Picture Above Shows the Unusual Span of His Right Hand and the Use of His Clenched Left

was impressive even to one who is familiar with the remarkable organ improvisations of Marcel Dupré and others.

Individual Piano Methods

Morton Gould's pianism is characterized by unconstrained freedom, undeviating accuracy and tonal resilience. On the whole, it is a type of pianism imposed by the exigencies of present-day creative thought. He makes a liberal use of tone-clusters; and his manipulation of them is clean cut and deft. With his forearm he will smite a two-octave phalanx of keys (sometimes

with both arms), or assault the keyboard with fist, fortissimo.

His is an arresting technique, capable of running the keyboard's black and white length, with a use of the left arm and outstretched palm, leaving in the air an accretion of overtones. This bizarre technique, be it understood, is not sensational trickery but rather a necessary and interesting phase of pianistic development.

The young pianist's hands open readily to the span of a fourth beyond the octave, a point of value in the execution of his complex music.

His Original Compositions

In his compositions Mr. Gould does not consciously exploit tonality, atonality, polytonality, or other "isms." He composes as he feels, sincerely and unartificially. So intent is he on the creative ideal, as he conceives it, that the publication of his works has been a matter of indifference to him. His portfolio shelters the following manuscripts:

For Piano—Two Preludes, Sonata, Sonatina, "Skyrockets," "Night Train," Study in Fourths, Ballet Suite, Suite of Tangos.

For Piano with Orchestra—Three Conservative Sketches, Suite, Concerto (in preparation).

For Orchestra—Suite of Short Poems, "A Manhattan Rhapsody," "Night Song," Jazz Caprice.

Of the above-named works, those that I heard showed a wide range of structural styles, and exceptional melodic and harmonic refinement. Many pages, especially in the Sonata, exhibit a free relation of chords, which impart an intensified bite to the composer's style. But there are no cultivated mannerisms. Apparently, Mr. Gould has already achieved the rare art of avoiding monotony in his music. His work exhibits remarkable life and energy.

Despite his youth, Mr. Gould may well be welcomed into the widening circle of musical innovators.

WORCESTER HAILS CLEVELAND MEN

New Little Symphony Is Organized Under Blackman

WORCESTER, Feb. 20.—The Cleveland Orchestra, Nikolai Sokoloff, conductor, made its initial appearance here on Feb. 15, in a memorable concert, second in the Civic Music Association series. Rachmaninoff's Symphony No. 2, in E Minor, opened a diversified program which also included the "Good Friday Spell" from "Parsifal," the Bach-Goedicke Passacaglia, and Pignone's jaunty "Entrance of the Little Fauns," and Mosoloff's "Factory" as novelties.

The last-named work proved boldly discordant, presenting a musical picture of many machines operating at once. The orchestra did its finest work in the Rachmaninoff Symphony and the Passacaglia, building climaxes of beautiful gradation and power.

Albert Stoessel, conductor of the Worcester Festival, is to give a violin recital at Horticultural Hall on Feb. 24, especially for the festival organization. This is part of a plan to give the chorus members and their supporters interesting musical events during the arduous season of Spring rehearsals.

Mr. Stoessel addressed the students of the Worcester Polytechnic Institute on Feb. 18, on "The Appreciation of Music."

The glee club of this institution is to compete at Hartford on Feb. 27, in

the sixth annual New England Intercollegiate Glee Club contest, in competition with ten others. Ralph Hodgkinson, student leader, will lead the local club of thirty voices in its three works. Dean Hanscom is the coach.

New Orchestra Formed

Alexander Blackman has resigned from the conductorship of the Worcester Philharmonic Orchestral Society, a non-union organization. He is now organizing a new and smaller group of union musicians, to be known as the Worcester Little Symphony. Meanwhile, the Philharmonic group of music-lovers is continuing regular rehearsals, though a new conductor has not yet been chosen.

The Worcester Symphony, under Daniel Silvester, is meeting each week, with an interesting series of concerts planned, probably to be broadcast. These three organizations represent a total membership of about 120.

JOHN F. KYES, JR.

Norman O'Hara and His Pupils to Give Program of La Forge Songs

PITTSBURGH, Feb. 20.—Norman O'Hara, vocal teacher, of this city, will present ten of his artist pupils in a concert at his branch studio in Wheeling, W. Va., on Feb. 25. The program will be made up entirely of songs by Frank La Forge. Mr. O'Hara will also sing two groups, accompanied by Marie Ritter.

Mr. O'Hara is tenor of the quartet of the First Methodist Protestant Church of Pittsburgh.

Los Angeles Greets "Ring" Operas and Interesting Concert Programs

"Tiefland" Included in Five Days' Series by German Company in Shrine Auditorium—Milstein Is Soloist with Philharmonic—Farrar and Maazel Among Feted Recitalists

LOS ANGELES, Feb. 20.—The German Grand Opera Company paid its second annual visit in a series of five operas in Shrine Auditorium, beginning Jan. 29. Headed by Max von Schillings among the conductors, and Johanna Gadschi, most prominent of the singers, the organization gave performances that closely matched those of the previous year.

"Walküre," which opened the engagement, drew the largest audience of the series. In this work, Mme. Gadschi demonstrated her perennial youthful qualities and imbued the character of Brünnhilde with the veritable attributes of a daughter of the gods. Her singing maintains its lustre and volume, and her delineation plumbs the depths of human sympathies. Carl Hartmann was a personable young Siegmund and sang the music well. Max Roth and Carl Braun were well cast as Wotan and Hunding respectively. Esther Stoll entered well into the spirit of Sieglinde. Marie von Essen was somewhat overweighted with the character of Fricka. Von Schillings replaced Hans Blechschmidt at the conductor's desk and quickly revealed his deep understanding of the score. The orchestra was more than adequate, often rising to eloquent heights.

"Flying Dutchman," again conducted by von Schillings, brought forward Richard Gross in the name part. He proved to be one of the best vocalists of the company. His delineation brought out stronger points than last season and his singing throughout was of a high order. The Senta of Margarethe Baumer was more than adequate. The Spinning Chorus was one of the high lights of the evening and received long applause.

"Tiefland" Is Novelty

D'Albert's "Tiefland," heard here for the first time, aroused small interest, although it had Mme. Gadschi and Sembach in the cast. The audience was the smallest of the engagement. The novelty was well mounted and the work of the singers was maintained at a high level.

"Siegfried," as a Sunday matinee, with Mr. Gross, Mr. Hartmann and Mme. Baumer, proved another triumph for von Schillings, who achieved many fine moments. "Götterdämmerung," on the night of Feb. 2, brought the engagement to a close. Outstanding work was accomplished by Braun as Hagen, Sembach as Siegfried and Miss von Essen as Waltraute. Von Schillings again conducted and made glorious music of this immortal score.

The Behymer management had seen to it that the community was fully apprised of the coming of the German company and had eleven lecturers in the field throughout southern California.

Philharmonic Concerts

The eighth pair of concerts by the Los Angeles Philharmonic on Jan. 29 and 30 contained masterpieces of Han-

del, Beethoven and Tchaikovsky. Beginning with Handel's Concerto Grosso in D Minor for string orchestra, Dr. Artur Rodzinski again disclosed the iridescent quality which he draws from his string section. Beethoven's "Eroica" was a soul-searching experience as interpreted by the conductor, who maintained a fine sense of balance. The orchestra has become an adequate vehicle for the highest artistic expression.

Nathan Milstein, violinist, whose appearance as orchestra soloist last season was an outstanding success, again won vociferous applause from a capacity audience for his fiery and brilliant delivery of Tchaikovsky's Violin Concerto in D Major. He commands a fine tone and technique. Few visiting artists have won a more instantaneous approval.

HAL DAVIDSON CRAIN

FILM OPERA IN PREMIERE

Gallo's Production of "Pagliacci" Shown at New York Theatre

The first complete sound film of a grand opera, Fortune Gallo's production of "Pagliacci," opened at the Central Park Theatre (formerly Jolson's), New York, on Feb. 20. The theatre had been redecorated for the occasion.

The leading roles are sung by artists of the San Carlo Opera Company, assisted by a large chorus, and accompanied by an orchestra under the baton of Carlo Peroni. The cast includes Alba Novello as Nedda; Fernando Bertini as Canio; Mario Valle as Tonio; Giuseppe Interrante as Silvio, and Francesco Curci as Beppe.

"Pagliacci" lends itself admirably to screen requirements. The costumes are effective and the scenes are pictorially delightful. Although Mr. Gallo has adhered to the original and was careful to avoid what might be called a "Hollywood version," ballets have been introduced in the first act and at the opening of the second, adding to the action and effectiveness of the film.

The recording has been done by the Western Electric System and Joe Coffman directed. Audio-Cinema, Inc., in association with Mr. Gallo, were the producers.

Stringfield Works Presented in Program by Carolina Playmakers

CHAPEL HILL, N. C., Feb. 20.—The Carolina Playmakers of the University of North Carolina presented Lamar Stringfield, composer and conductor, in a recital featuring compositions based on native folklore, in the Playmakers Theatre, on Jan. 30. The assisting artists were Adeline McCall, pianist, and D. A. McPherson, violinist, with the Faculty Chamber Orchestra.

The second half of the program was devoted to works by Mr. Stringfield, including "From a Negro Melody" and "Two Indian Sketches" for flute and string quartet, in which the composer was heard as soloist, and "From the Southern Mountains" for chamber orchestra. The remainder of the program was devoted to works by Loeillet, Cui, Gluck, Debussy and Roussel. The work of the artists was applauded by a large audience.

Charlotte Rozé, composer of the song "Memory," has written the words and music of a sacred vocal solo entitled "He that endureth to the end."

British Opera Subsidy Would Aid Native Composers

LONDON, Feb. 14.—A plan to sponsor the works of British composers was announced by Philip Snowden, Chancellor of the Exchequer, in Parliament yesterday during a debate on the proposed annual \$87,500 government subsidy of opera. This measure has met with much opposition in Parliament.

Replying to a question, Mr. Snowden said the repertoire of operas to be performed by the Covent Garden Opera Syndicate was a matter for the syndicate, but was subject to such discussion as was necessary with the British Broadcasting Company.

"I don't propose interference, but I have no doubt about the claims that British opera will not be overlooked," he said, "while British artists will as far as possible be engaged."

Mr. Snowden said that he was not prepared to make a grant to any other opera-producing organization, thus answering those who have maintained that a subsidy should be given to aid Sir Thomas Beecham's Imperial Opera League.

NBC Artists Service Takes Over Hurok Bookings for Next Season

George Engles has announced that NBC Artists Service, by arrangement with S. Hurok, has taken over the booking of all artists under the S. Hurok management for the coming season.

Mary Wigman, outstanding personality in the present dance season, is one of the artists affected by the new arrangement. She is to return next year for a coast to coast tour of one hundred dance recitals. Egon Petri, noted German pianist, who is to make his American debut next year, also will be booked by NBC Artists Service.

Another attraction which is being brought to this country by the Hurok management is Yascha Yushny's Russian revue "The Bluebird," which has long been a favorite in Europe, and which appeared in a brief American season six years ago. The troupe includes fifty actors, singers and dancers.

All other artists and attractions under the Hurok management will be added to the present list of 105 artists who are to be represented by NBC Artists Service next season.

Ditson Distributors, Inc., Formed

Following the sale of the music publishing interest and the name of the Oliver Ditson Company to Theodore Presser of Philadelphia comes the announcement by the former owners of the Oliver Ditson Company of the formation of the Ditson Distributors, Inc. The new organization will devote its entire activity to the distribution of Victor products in the exclusive territories of New England and Albany.

Ditson Distributors will have the same executive personnel as that of the Oliver Ditson Company. H. Hobert Porter will remain as president of Ditson Distributors. The other officers are: G. E. Putnam, vice-president and general manager; R. A. Ostburg, Jr., treasurer. The sales organizations at Albany and Boston will remain headed as before by Paul E. Carlson and Robert A. Drake, respectively.

NOVELTIES HEARD IN PHILADELPHIA

Works by Respighi, Chausson and Mraczek Given by Gabrilowitsch

PHILADELPHIA, Feb. 20.—Olga Samaro and Harold Bauer gave very beautiful performances of the Mozart Concerto for two pianos and orchestra at the Philadelphia Orchestra concerts of Feb. 6-7. Mr. Gabrilowitsch, a fellow pianist and thus in sympathy, made the contribution of a superb accompaniment. Rachmaninoff's E Minor Symphony, with some judicious cuts which reduced the playing time to a little less than an hour, was the orchestral *pièce de résistance* and was well read. Reznicek's sprightly miniature Overture, "Donna Anna" concluded the proceedings in lightsome mood.

For his Feb. 13-14 program Mr. Gabrilowitsch continued his policy of introducing new works. He made a field day of it on this occasion, giving three novelties, the only bit of familiar fare being the Haydn "London" Symphony, which was read with continent classic spirit.

The novelties all proved worth while. The best impression was perhaps made by the Respighi "Ucelli," in which the Italian modernist develops a sort of musical aviary in the form of a suite. The imitations introduced of the galling fowl of the barnyard, as well as such songsters as the cuckoo and the nightingale, were never forced or banal.

The Chausson tone poem, "Viviane" with its reminiscences of César Franck and Wagner, had also its own moments of fine melody and was delivered splendidly by the orchestra. Three Slavic dances of the somewhat mysterious Mraczek proved rhythmically indignant to their soil and were given with great spirit by Mr. Gabrilowitsch.

New Orchestra in Debut

The Pennsylvania Symphony Society gave its maiden concert on Feb. 1 in the Metropolitan Opera House, under the leadership of Theodore Feinman, who organized this group a short time ago to give moderate priced Sunday evening concerts. The organization consists of nearly one hundred men, of whom about a score are former members of the Philadelphia Orchestra. Ample volume and excellent tonal balance were remarked at the very first concert. One of the orchestra's purposes is to afford work for the large number of capable musicians here at present unemployed.

The first program was a capital one for its purpose of introducing the new band and of appealing to the large audience which gathered to hear it. It included the Overture to Wagner's "Rienzi," the Tchaikovsky Fourth Symphony, the same composer's "Nutcracker Suite" and Liszt's First Hungarian Rhapsody. All were received with great applause.

The Main Line Orchestra, under the baton of Adolph Vogel gave its second concert of the season on Jan. 25, in the Ardmore Theatre, Ardmore. This amateur group has been together long enough to have acquired a capable ensemble. The program included the "Oberon" overture, the "Lohengrin" prelude, Goldmark's "Sakuntala" overture, and an adaptation for strings of the slow movement of the D Minor Quartet of Samuel L. Laciard, Philadelphia music critic. W. R. MURPHY

ACTIVITIES IN THE STUDIOS

Musicales Given at Studio of Martha Attwood and Alessandro Alberini

A musicale and tea were given in honor of Grace Angelau, mezzo-soprano, by Alessandro Alberini and Martha Attwood at their studio in the Hotel Ansonia on the afternoon of Feb. 4.

Miss Angelau, who has studied with Miss Attwood and Mr. Alberini, has been singing in opera in Italy during the last year, appearing at the Teatro Dal Verme in Milan and in such important cities as Turin, Cremona and Ferrara. She has recently returned to New York to continue her work with them.

The program was given by two artists of this studio, Eleanor Whitley Brown, soprano, and Logan Pitts, tenor, who, dressed in native costume, sang charmingly Swedish folk-songs in duet form. Later Miss Angelau was heard with pleasure, as was Nicholas Vasilieff of the Russian Cathedral Choir.

Among the guests were Mr. and Mrs. Roland Farley, Mrs. Solon Alberti, Mmes. Branzell, Sundelius, Aldrich, Aksarova, Grace Towne, Rona Valdez; Messrs. Kenneth Walton, Carroll Hollister and William Card.

Lawrason Predicts Bright Future for Vocal Profession

Arthur Lawrason recently returned from a holiday in his native Canada. During a visit to London, Ont., the *Free Press* of that city quoted him as saying in an interview: "People are turning back to good music, as they must inevitably do. Students are taking their work seriously. There is a future for those who have talent and opportunity for enjoyment for those who are jazz weary."

Mr. Lawrason held a reception at his New York studio in honor of Mr. and Mrs. John Breeden on Jan. 28. Well known in pictures and on the stage, Mr. Breeden is continuing his vocal studies with Mr. Lawrason. He is soon to appear with Alice Brady in "Zero Hour." During the afternoon Jane Robbins, Marjorie Seltzer, George Raymond and Milton Tully, professional pupils of Mr. Lawrason, gave a musical program. Among the guests were artists who formerly studied with Mr. Lawrason, including Anna Fitzu, Christie McDonald, Olga Steck and Donald Brian.

Florence Little, of Hamilton, Ont., winner of the Canadian contest for coloratura voices at Toronto Exposition, has come to New York with a scholarship to continue her work with Mr. Lawrason.

Many other products of Mr. Lawrason's teaching are prominent in various fields. Guy Robertson, tenor, is starring in "Nina Rosa" in Boston. Appearing in Paramount units are Olga Steck, Nell Kelly and Marion Stuart.

Netta Packer, Ina Hayward, Jack Thompson and Miss Karen are in R.K.O. vaudeville. Odette Myrtil is at the Kit Kat Club in London. In the "Student Prince" revival in New York are John Eaton, Lynn Eldridge, Frazier McMahon and Walter Franklin. Lillian Shields, Helen Handin, Mlle. Trojo, Milton Tully and Edna Kellog are heard regularly on the radio.

Wagenaar Begins Lecture Series at Master Institute

Bernard Wagenaar, American composer and member of the faculty of the Master Institute of Roerich Museum, opened a course of ten talks on "The Instruments of the Orchestra" at the institute on Feb. 19.

Students of the institute who appeared in the last recital included Marjorie Ellman, Janet Simon, Blair Hawes, Henrietta Gordon, Gertrude Blau, Mar-

garet Calafates, Elizabeth London, Erica Kirsten, Addi Prohaska, Gareth Anderson, pianists; Helen Suffern of the vocal department; Mischa Ashenbaum, violinist; Alice Salaff, composer, and Hope Crampton, dancer.

La Forge-Berumen Artists Continue to Broadcast Weekly

The weekly musicale by the La Forge-Berumen studios over WEAF on Feb. 5 was presented by Anita Atwater, soprano, Phoebe Hall, pianist, and Phil Evans, accompanist. Miss Atwater gave two groups with rare artistry. Mr. Evans supplied excellent accompaniments. Miss Hall revealed remarkable pianistic attainments in two Liszt compositions.

At the first musicale in March the compositions of one American composer will be featured. On the first program of each month this idea will be carried out.

The radio musicale over WEAF on Feb. 12 proved an excellent one. Helen Churchill Dalby, soprano, sang three groups in various languages and revealed a lovely voice. Nathaniel Cuthright, tenor, sang two groups in fine style. Marion Packard played the accompaniments artistically.

Frank La Forge, with the assistance of a group of his artist pupils, gave a concert at the Bowers Mission on Feb. 11. Harrington van Hoesen, opened the program, his fine baritone voice giving much pleasure. Mary Tippet, soprano, sang two groups delightfully, with Beryl Blanch at the piano. Nathaniel Cuthright, tenor, revealed a voice of rich quality and wide range. Hazel Arth, contralto, gave freely of her deep sonorous voice. The program consisted entirely of the compositions of Frank La Forge.

Pupils of Edgar Schofield Fill Radio Engagements

A number of the pupils of Edgar Schofield have been heard on the radio recently.

John Deacon, Canadian tenor, sang a group of songs over station WEVD on Feb. 5. Mr. Deacon is soloist at Temple Israel, Far Rockaway, L. I.

The members of the Western Quartet, all pupils of Mr. Schofield, were heard over station WOR, on Feb. 7, on the Western Electric program. On Feb. 12, they gave a Lincoln's Birthday program of quartets and solos over station WEVD.

Edgar H. Frey, tenor, sang a group of songs over station WEVD on the evening of Jan. 29. He is a soloist at the Ocean Parkway M. E. Church in Brooklyn.

Emelie Grégoire, soprano, was the guest soloist on the monthly program of the St. Cecilia on Staten Island, of which Mr. Schofield is the musical director.

Miss Grégoire, Adèle Breaux and Ruth Lake were heard as a trio on the night of Feb. 5, over station WEVD.

Eugene Marvey and Betty Gladstone, who hold scholarships in the Little Theatre Opera School, sang in Yonkers, N. Y., on Jan. 25, for the Independent Brotherhood of Yonkers.

Palmer Laughlin, baritone, is now conducting the choir at the Ocean Parkway M. E. Church in Brooklyn and is the soloist there, substituting for Allen Hinckley, who is on tour with the German Opera Company.

Pupil of Adele Rankin Makes Opera Debut in Milan

Grace Fisher, former vaudeville and musical comedy star, recently made a successful debut as Mimi in "La Bohème" at the Puccini Theatre in Milan, Italy. Miss Fisher is a pupil of Adele Rankin.

Artist from Liebling Studios Engaged for Concerts in Europe

Among the professional artists from the studios of Estelle Liebling who have been booked for important engagements is Gertrude Wieder, contralto, who recently made a successful recital debut in New York. Mrs. Wieder will sail for Europe on March 29 to make concert appearances in Berlin, Vienna, London and Stockholm.

Josephine Lucchese, coloratura soprano, sang Gilda in "Rigoletto" with great success with the Philadelphia Grand Opera on Feb. 5.

The following artists appeared at the Pleiades Club on Feb. 15: Paul Cadieux, Charles Cottrell, Mary Craig, Mae Haft, Pearl Headford, Florence Leffert, Wilma Miller, Florence Misgen, Patricia O'Connell, Betty Poulus, Sue Read, Maude Runyon, Frances Sebel and Georgia Standing.

Dorothy May and Lillian Moore, sopranos, have been engaged by Milton Aborn for a six weeks' season of Gilbert and Sullivan operettas in Newark.

Flora Bell and Rutha Dyal sang over Station WHAP on Feb. 14 and 21, respectively. Dorothy May, coloratura soprano, was heard over station WOV on Feb. 6 and on Feb. 9 was a soloist at the Hotel Biltmore at a benefit held for the Home for Crippled Children.

Pearl Dorini, soprano, sang at a benefit given by the Junior Federation on Feb. 15. Mary Craig, soprano, has been re-engaged to appear with the Westfield Glee Club as soloist on April 29.

Amato Pupils on Radio, on Stage and in Opera

Three pupils of Pasquale Amato have been filling engagements with much success recently.

Craig McDonnell, baritone, sang for the fifth time this season over station WOR on Feb. 12 with the Bamberger orchestra.

Aileen Clark, coloratura soprano, was engaged as soloist at the Capitol, beginning Feb. 20.

Robert Steel, baritone, at present singing with much success in opera in Wiesbaden, has just been engaged for an extended concert tour in Holland and Norway.

Pupils of Anna Herbert Koehnle Secure Engagements

Leone Neumann, lyric-coloratura soprano, took part in the performance of "Haensel and Gretel" with the Charlotte Lund Opera Company on Feb. 12. Herbert Walker, tenor, has been engaged by Harold V. Milligan for his choir at Riverside Church. Both are products of the Anna Herbert Koehnle studio.

Ten Roeder Pupils Perform

Carl M. Roeder, teacher of piano, presented a group of his advanced students in recital at his studio on the evening of Feb. 13. Those participating were Marjorie Fairclough, Haru Murai, Harriet Merber, Edith Schiller, Neura Grunes, Doris Frerichs, Katherine Braun, Mary Siegal, Therese Obermeier and Robert Rlotte. The program, entirely classical, included many of the most difficult compositions in the repertoire. All of the young artists acquitted themselves admirably.

Gunn School Faculty Members Heard in Recitals

CHICAGO, Feb. 20.—Emerson Abernethy, baritone, a member of the voice faculty of the Gunn School of Music, gave a recital at the Three Arts Club on Jan. 25.

Frank Olin Thompson, member of the piano faculty of the same school, gave a recital in the Fine Arts Hall in Milwaukee on Jan. 18. Mr. Thompson repeated the same program at the Ra-

ORCHESTRAS RETURN TO UTICA THEATRES

Local Musicians' Forum Preparing Schedule for Music Week

UTICA, N. Y., Feb. 20.—With orchestras returning to three local theatres, the Players presenting a musical comedy as its major production of the year, and the Musicians' Forum preparing for Music Week the musical life of this city has taken a quicker pace.

Clarence Flint with an orchestra of fourteen has just returned to the Stanley, Carl Bergner has taken up the baton at the Olympic with one of ten, while Clarence Mizer was recently installed at the Fox Avon as leader. Donald Waldron is reported as ready with an orchestra of twelve to step into the pit at the Oneida when that house opens after two years of darkness.

Director Frank Stirling picked a cast of 100 persons from the roster of 2000 members of the Players to present "The Red Mill" at The Players' Theatre. The Victor Herbert operetta is the most ambitious undertaking in the history of the little theatre organization.

Musicians' Forum Active

In addition to creating interest here in Music Week the Musicians' Forum is campaigning to have more children in Utica continue the study of music beyond the eighth grade. Initial steps are under way directed by a committee headed by Mrs. H. B. Chapman. The campaign has been given the endorsement of John A. DeCamp, superintendent of schools.

George Wald is president of the forum. Other officers are: vice-president, Helen Hale Brockway; secretary, Sarah P. Maybury; treasurer, Samuel J. Evans.

Mr. Wald has called a meeting of the representatives of all musical organizations in Utica to meet at the Hotel Martin March 11 when each group will outline its plans for Music Week, May 3-9.

ELLIS K. BALDWIN

cine Women's Club in Racine, Wis., on Jan. 25.

Pupils of Christine Dickson, of the voice faculty, have been active recently. Dorothy Evans Brinkley was guest soloist at the Temple Baptist Church on Jan. 25. She sang the "Inflammatus" from Rossini's "Stabat Mater." Lillian Dorsey, contralto, is singing in the quartet at the Sheridan Methodist Episcopal Church.

Miss Dickson and Frank Aulbach, organist, gave a joint recital at the Church of the Epiphany on Feb. 8.

Louis Cornell's Artist-Pupils Heard in Boston Piano Recital

BOSTON, Feb. 20.—Artist-pupils of Louis Cornell of the New England Conservatory of Music gave the second in a series of piano recitals in George W. Brown Hall on Feb. 10, before a representative gathering of music-lovers. A program, essentially classic in form was presented, and each young artist gave artistic interpretation of the various compositions. Participating were: Zelda Gerson, Myrtle Connolly, Marie Mecklem, Gertrude Sweeney, Mary Morrissey, Gladys Heathcock, Martha Harper, Virginia Bixler, Nora Gill and Ruth Lobaugh.

CHICAGO OPERA IN PITTSBURGH VISIT

Two Bills Given by Company—Kindler Conducts Symphony

PITTSBURGH, Feb. 20.—For the first time in several years the Chicago Civic Opera Company paid this city a visit on Feb. 9 and 10 in Syria Mosque. A new local manager sponsored this presentation, Eugene L. Connelly, well known in local amusement circles, but never before engaged in musical attractions. His season was a pronounced success, two sold-out houses greeting the singers.

The first opera was Donizetti's "Lucia," in which Margherita Salvi, Tito Schipa and Richard Bonelli starred. A brilliant audience applauded enthusiastically and recalled the singers time after time. Other principals were Theodore Ritch, Chase Baromeo. Alice d'Hermanoy and Lodovico Oliviero. The chorus sang well and the orchestra was excellent under the direction of Frank St. Leger.

The second evening brought the twin-bill, "Cavalleria Rusticana" and "Pagliacci." In the former were heard Claudia Muzio, Jenny Tourel, Antonio Cortis, Robert Ringling and Constance Eberhart, the last named being a native Pittsburgher. Roberto Moranzoni conducted. Leoncavallo's opera was sung by Charles Marshall, Hilda Burke, John Charles Thomas, Giuseppe Cavadore and Mario Fiorella, with Frank St. Leger conducting.

Kindler Conducts Symphony

The Pittsburgh Symphony Society was heard in Syria Mosque on Feb. 1, Hans Kindler conducting. His incisiveness and temperamental control captured the hearers in a program consisting of the Overture to Glinka's "Russian and Ludmilla," a Vivaldi Adagio for strings, Mozart's Jupiter Symphony, Debussy's "Fêtes," a Chanson Russe by Moussorgsky and the "Ride of the Valkyries." Kindler also appeared in a solo role, playing Tchaikovsky's Rococo Variations. The concert was thoroughly enjoyed and the orchestra displayed pleasant development.

Gaylord Yost was heard in recital in the Hotel Schenley on Jan. 28, playing an unhackneyed and pleasing program and revealing marked gifts of presentation. A Sammartini Sonata was followed by Spalding's interesting "Etchings," shorter numbers by Brahms, Szymanowski, de Falla, Eddy Brown and Selmar Janson, and the violinist's own Concertino in three movements. Fred Lotz, at the piano, was very capable in his support of the soloist.

On Jan. 26 the Western Pennsylvania Chapter of the American Guild of Organists, Earl B. Collins, dean,

presented Dean Peter C. Lutkin in the First United Presbyterian Church.

The Ringwalt Choral Union, H. L. Ringwalt, conductor, gave a program in Memorial Hall on Feb. 5. The mixed chorus sang an interesting program.

Tuesday Musical Entertains

The Tuesday Musical Club, with Mrs. J. C. Ackerman as chairman, entertained the Junior Clubs on Feb. 3 in Memorial Hall. Conferences were held and a program was given by representatives of the Ethelbert Nevin Junior Club, the Edgewood High Club, the MacDowell Club, the Perry High Club, the Progressive Music Circle Club, the Taylor Alderdice Club and the combined high school orchestras under the direction of Lee Lockhart. Mark Meyers, violinist and winner of a Tuesday Musical Club scholarship, also played.

A recital was given at Carnegie Institute of Technology on Jan. 25, with Thelma Smeltzer, Jeannette Fischel, Ellen van der Voort, Mildred Cramer, Willibald Ryshanek, Paul Brautigan, Rose Aiello, Joseph Patterson, Alyce Martin, Katherine Keppel, Eveline Palmieri and Matthew Frey taking part.

The Society of Friends of Foerster Music of Johnstown, Pa., presented its fourth annual program on Feb. 1, performing works of Adolph M. Foerster, Pittsburgh composer, who died in 1927. Numerous interesting compositions were heard. The artists appearing were The Choir Ensemble Society under Edward A. Fuhrmann, Mrs. Emma Raab, Mrs. Hilton R. Bowman, Mrs. Amelia L. Evans.

Choral Society Appears

The Choral Society of the Y. M. & W. H. A., under the direction of Harvey Gaul, appeared on Feb. 8. Three original Palestinian songs composed by Mr. Gaul were on the program. The soloist was Jacques Lerner, young violinist, whose debut here was accomplished with éclat. A cantata, "American Ode" by the Pittsburgher, Richard Kountz, was also given. Other soloists were Max and Saul Franklin, baritone; Dorothy Darling Scott and Yettabell Rosenbloom, contraltos; Jeannette Claskey, Sue Seiger, Anne Zimet and Bess Gassel English, sopranos; and J. J. McBurney, tenor. Accompanists were Mrs. A. L. Balter and Julia Katz.

W. E. BENSCHWANGER

Iturbi Hailed in Louisville Recital

LOUISVILLE, Feb. 20.—José Iturbi was heard in the auditorium of the Woman's Club on Feb. 4 by a large audience that grew more and more enthusiastic as it realized the extraordinary character of his performance. He was recalled again and again, playing four encores in addition to a long program. His program listed the Sonata in B Minor by Haydn; the Prelude, Fugue, and Variations of César Franck; "Islamey" by Balakireff; the Ballade in D Major and the Rhapsody in G Minor of Brahms; "El Albaicin" from the "Iberia" Suite and "Navarra" by Albeniz; and "El Vito" by Infante. The last number was dedicated to Mr. Iturbi and was played for the first time here. The encores were a Waltz and an Etude by Chopin; and "Liebestraum" and "Campanella" by Liszt. The pianist was presented by the Wednesday Morning Musical Club, of which Mrs. Alec. Barrett is president.



Dusolina Giannini, American Soprano, Who Recently Opened an Extensive European Tour with Much Success

PORTLAND ENJOYS MANY EVENTS OF INTEREST

Vladimir Horowitz Scores in Recital—Portland String Quartet and Aguilars Heard

PORTLAND, ORE., Feb. 20.—Vladimir Horowitz, pianist, revealed his dazzling art to a Portland audience on Feb. 9. He came to play the Rachmaninoff Concerto with the Portland Symphony, but owing to Willem van Hoogstraten's indisposition and consequent inability to lead the orchestra, the piano recital was substituted. The program ranged from Bach to Liszt. Mr. Horowitz was recalled again and again.

Tchaikovsky's "Pathétique" Symphony was the feature of the afternoon symphony concert, Mr. van Hoogstraten conducting, on Feb. 1.

The Portland Symphony String Quartet, comprising Edouard Hurlmann, Helmar Huseh, Ted Bacon, and Ferenz Steiner, played quartets by Beethoven, Schubert and Haydn at the Studio Building, under the auspices of the Oregon Federation of Music Clubs, on Feb. 6.

The Aguilar Lute Quartet was introduced to Portland by Steers and Coman, on Feb. 2. The delicacy of the instruments of a day gone by and the sincerity of the performers were exemplified mostly in numbers arranged by present day Spanish composers for the Aguilars.

Lore Deja, exponent of the Mary Wigman school of dancing, interested an audience in Shrine Auditorium, on Feb. 3. John Hopper was the accompanist.

Hiroshi Acino, Japanese consul, was the speaker at the meeting of the Music Teachers' Association, Franck Eichenlaub presiding on Feb. 11. This date was the 2591st anniversary of Imperial Japan.

JOCELYN FOULKES

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ALICE MOCK

Dusolina Giannini Wins Triumph in Concert with Berlin Philharmonic

Dusolina Giannini, American soprano, was received with a prolonged ovation when she appeared as soloist in a concert with the Berlin Philharmonic, under Bruno Walter, on the evening of Feb. 16, according to cable dispatches from Berlin. The soprano's reappearance after an absence of several years with the orchestra with which she had enjoyed her first triumphs was the signal for an unusual reception by a capacity audience. Her singing of arias from "Norma" and Gluck's "Alceste" brought numerous recalls.

Miss Giannini has begun the most extensive European tour she has ever made. Her first recital was given in Frankfurt on Feb. 10 with notable success.

Between this engagement and May 15 she will make thirty appearances throughout Germany, Austria and Hungary. Seven of these will be operatic engagements in Hamburg, the others recitals and solo appearances with orchestra. She has been engaged to sing with the Frankfurt Orchestra.

Miss Giannini will devote the Summer largely to the making of records and to attending the Bayreuth Festival. She will resume her tour early in September, filling thirty more engagements before Christmas. The singer will return to this country to begin her American tour Feb. 1, 1932.

St. Louis Schubert Memorial Series Concluded Successfully

ST. LOUIS, Feb. 20.—The local Schubert Memorial Committee has concluded a highly successful season. Mrs. Lewis M. Rumsey, Jr., chairman of the St. Louis Schubert Memorial Committee, reports that the concerts were sold out and met with a high degree of success.

The committee, organized this year, is jubilant over the successful outcome of the season and is making enthusiastic plans for the season 1931-32.

Braun School Members Heard in Musicales

POTTSVILLE, PA., Feb. 20.—On the evening of Feb. 3, several members of the Braun School of Music gave a delightful program for members of the New Evangelical Church of Wiconisco and their friends. Those heard were Freda Schatzlein, soprano; Leone Lewis, pianist; Thelma Hock, reader; Walter Morris, violinist; and G. Francis Pyle, accompanist.

Arthur Edward Johnstone, dean of the Braun School of Music, has been appointed judge of the contest held by the Composers' Club of San Antonio, Tex. Mr. Johnstone is well known throughout the country for his delightful songs, which are widely used in public schools, and also as a composer of piano pieces. He was for a number of years the executive editor of the Art Publication Society of St. Louis.

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Goethe and Some Figures of Music's Golden Age

(Continued from page 7)

already established. After 1815 it was an accomplished fact. The examples which I quoted in my first essay prove that in 1820 and 1821 Goethe himself expressed his esteem. Beethoven, as represented by "Egmont," is certainly beyond discussion.

I may add that on no occasion did Goethe ever refuse, from mere prejudice, to listen to those who desired and were qualified to teach him something. His highly developed scientific mind imposed this upon him. He was not one of those poets who in idle pride despise the lessons of history.

An Objective Judge

As I shall show later, no other writer showed a greater and more sustained interest in art and particularly in the history of music. The comprehension of a work of art seemed to him impossible without a perception of its proper place in the chain of evolution of form and mind. And in that chain of evolution Goethe's personal predilection did not react against this or that particular work. His intelligence alone was concerned; it observed the facts, deduced with lucidity the laws governing them, and accepted these laws with serenity.

He never missed an opportunity of organizing in Weimar musical performances in historic cycles with commentaries, and thus presented the finest examples of music of the different epochs. In 1818 Schütz, of Berka, played for him for three consecutive weeks, for three or four hours every day, German compositions for the harpsichord from Handel and J. S. Bach to Beethoven. In 1830 Mendelssohn, at his request, played for him for a fortnight all the classical composers from the beginning of the eighteenth century to the "grossen neuen Techniker" ("the great modern technicians") of whom, as Goethe wrote to Zelter, he gave him "a sufficient idea" ("hinreichende Begriffe").

And there is no doubt that among these "great modern technicians" Beethoven had the place of honor.

Admitted Composer's Eminence

I feel convinced that Goethe did not deny him this place. I have said elsewhere that in all technical questions concerning an art other than his own, Goethe was loyal enough to accept the judgment of those whom he recognized as more competent than himself. Now, about the year 1825 I fail to find any musician of importance in Goethe's circle—Rochlitz, Schütz, Mendelssohn, Lobe, Tomaschek, Rellstab, even Zelter—who did not recognize Beethoven's musical genius, whatever may have been the criticisms which they expressed of his work.

What, then, is the conclusion?

It is this, that Goethe admitted, recognized, even admired his greatness, but did not like it.

That is the whole point. Can we blame him? No man can love to order. Goethe in his affection and his art was always sincere.

His predilections in music we shall see later. It is a fine, one might even say an enormous, field. It extends from the popular lied to the choral polyphony of the Italian sixteenth century, from Palestrina to J. S. Bach, from "Don Juan" to the "Barber"; the heroic oratorios of Handel were enthroned in the very centre of his affections side by side with the "Well-tempered Clavichord"; I know few poets of whom as much could be said.

Disliked "Colossal" Music

But there were two things which he did not like, two types of music, the colossal and the melancholy romantic. To be crushed or to be depressed was to him equally unendurable.

A third matter, entirely psychological, influenced his judgment; his ear could not tolerate "too much noise." This was one of the reasons why he did not leave home during his

last years, going to the theatre only on very rare occasions. Modern music was to him a physical suffering. He would listen to orchestral music only if it was arranged for the piano.

This suggests the true meaning of the exclamation which I quoted earlier in this book, after Mendelssohn had played the first movement of the C Minor Symphony.

"Und wenn das nun alle die Menschen zusammen spielen" (Supposing the whole of mankind played it at once).

We can picture him making off, his hands clapped over his ears.

Descendant of a "Golden" Age

Can we be astonished? In 1830 Goethe was the man who, long, long ago as a boy, had heard Mozart play. He was descended from the far-off golden age, and the development of his sensibility could not keep pace with the growth of his intelligence.

Now, when a man's senses can no longer appreciate works of art without pain and suffering, his intelligence inclines him to the belief that here is an art which must inevitably crush and depress him. Goethe therefore put it from him; and in so doing, he put Beethoven from him.

To every age its need. What oppresses one will exalt the next. Thus it shall be to the end of time.

League of Composers to Introduce American Works

The concert of the League of Composers at the Art Centre, 65 East Fifty-sixth Street, on Sunday afternoon, March 1, will be devoted to first performances in New York of works by six American composers.

The program lists Alexander L. Steinert's Trio for violin, 'cello and piano, a Study for flute alone by Ruth Crawford, a piano Sonata by Tolbie Snyderman, a violin Sonata by Tabor Serly, and songs by Kathleen Lockhart Manning and Robert Russell Bennett.

Mabel Wood Hill's "Yeats Poems" Given by Beatrice Oliver Ensemble

A feature of the "intimate concert" given by the Beatrice Oliver Ensemble in Baldwin Hall on the evening of Feb. 3, was a presentation of Mabel Wood Hill's "Four Poems of Yeats." Felice Haubiel, reader, assisted the ensemble, composed of oboe, violin, viola and piano, in the performance of the colorful work. Other numbers on the program were Mozart's Quintet, Op. 20; a Suite for flute, violin and piano by Mel Bonis, and a Quintet by Dubois.

The members of the ensemble are Elfrieda Bos, violin; Rose Becker, viola; Genevieve Hughel, 'cello; Miriam Rose Fishbein, flute; Beatrice Oliver, oboe, and Florence Cross Boughton, piano.

Willem Durieux and Marion Carley Heard in Concert Engagements

Recent appearances of Willem Durieux, 'cellist, and Marion Carley, pianist, included a recital at St. Stephen's College, an appearance with Knight MacGregor, baritone, in Mount Vernon. Mr. Durieux was soloist with the choral societies of Troy and Schenectady, under Elmer Tidmarsh, and is at present playing with the Tollefson Trio in many engagements.

ST. LOUIS APPROVES GOLSCHMANN LISTS

David Barnett Is Orchestra Soloist — McCormack and Robeson Sing

ST. LOUIS, Feb. 20.—Before a local audience for the first time at the eleventh pair of symphony concerts on Jan. 30 and 31, David Barnett, young American pianist, played the Beethoven Concerto No. 4, to which he gave a most delicate and finely polished interpretation. His playing qualified him as an artist of fine understanding and sensitive feelings. He was given most able orchestral support by Vladimir Golschmann, whose work continues to establish him as a conductor of the first rank.

The Overture to Mozart's "Marriage of Figaro" opened the program, followed by Rabaud's "La Procession Nocturne" and the Beethoven Concerto. The remainder of the program was devoted to Rimsky-Korsakoff's "Scheherazade," wherein the various orchestra members did their solo bits in fine taste.

Because of the inability of Gregor Piatigorsky to appear on account of illness, the twelfth pair of concerts were entirely of orchestral music. Mr. Golschmann has a sensitive control of the orchestra, and the program of varied moods earned for him ovations. Three movements from Scarlatti's Suite "Ladies of Good Humor" (orchestrated by Tommasini), given in a crisp and humorous vein, were followed by Honegger's "Summer Pastoral" and three fragments from "Daphnis and Chloe" by Ravel. These last were played with superb richness and vivid contrasts. Dvorak's Symphony "From the New World" closed the program.

John McCormack Sings

Before an audience of about 8000 at the Coliseum on Jan. 28, John McCormack sang one of his characteristic programs containing groups of Italian, English and German songs, followed by a modern group and then a goodly portion of the Irish ballads and folk-tunes of which his rendition is so famous. He was in fine voice and responded most graciously with many encores. The concert was given for the benefit of the Boys Club of St. Louis.

The sixth season of the Civic Music League, managed locally by Elizabeth Cueny, was brought to a close on the evening of Feb. 3 with a duo-piano recital by Josef and Rosina Lhevinne. The program was evenly divided into solo groups by Mr. Lhevinne and ensemble numbers with his wife. They were vigorously applauded and added extras.

Paul Robeson appeared in recital on the Principia Course on Feb. 6. This singer's art was manifest in a program containing mostly Negro spirituals, and a secular group of Beethoven, Purcell, Borodin and Gretchaninoff. He was most ably assisted at the piano by Laurence Brown and a capacity audience applauded them to the echo.

SUSAN L. COST

Campbell College to Hold Festival

BUIE'S CREEK, N. C., Feb. 20.—Campbell College is sponsoring a week of music here, Feb. 23-28. On the opening program Ella Lord Gilbert, dean of the music department, will give an address on music appreciation.

Passed Away

Baroness Cecilie zu Wernburg

SALZBURG, AUSTRIA, Feb. 15.—Baroness Cecilie von Adrian zu Wernburg, daughter of Meyerbeer, the operatic composer, died here on Feb. 10, at the age of ninety-two.

The Baroness was born in Paris, March 10, 1839, three years after the first production of "Huguenots." In spite of her advanced age, she retained her mental faculties and was able to talk vividly concerning great musical personalities of an age long past. She is said to have shown a lively interest in jazz.

Andrew J. Dam

Andrew J. Dam, at one time the proprietor of the old Astor Hotel, died in hospital on Feb. 1, in his eighty-fourth year. Mr. Dam was one of a group of men who sponsored the first appearance of Adelina Patti in this country.

Richard A. Northcott

LONDON, Feb. 1.—Richard A. Northcott, organist, music critic, musicologist, and for a number of years archivist of Covent Garden, died here late last month. Mr. Northcott was the husband of Alys Lorraine, American opera singer.

Ben Selling

PORTLAND, ORE., Feb. 20.—Ben Selling, for many years a patron of music and a member of the board of directors of the Symphony Society, died on Jan. 15, after a short illness. Mr. Selling was seventy-eight years old. J. F.

Anna Hill Giaccaglia

HOLLYWOOD, CAL., Feb. 20.—Anna Hill Giaccaglia, an opera singer of the seventies under the professional name of Anna Saloski, died here recently.

Mrs. Giaccaglia was born in Cincinnati in 1830, and is said to have made her operatic debut at La Scala in "Faust." She afterward sang in this country.

Virginia Peck Fahnestock

PHILADELPHIA, Feb. 20.—Virginia Peck Fahnestock, wife of Charles H. Fahnestock, and a concert and choir singer for many years in this city, died on Feb. 12. Mrs. Fahnestock was also a teacher of singing and had been president of the Philadelphia Music Teachers' Association.

The Munich Festival will commence at the end of July with performances of works by Wagner, Mozart, Strauss and Pfitzner.

OMAHA MEN GIVE STRINGFIELD WORK

Littau Leads Symphony in Two Concerts—Recitals Given

OMAHA, Feb. 20.—A program entirely of orchestral works was presented by the Omaha Symphony under Joseph Littau, conductor, on Feb. 3, in the fourth of its series of evening concerts in the Technical High School Auditorium. A nearly capacity house proved that the all-orchestral program is gaining favor. Mr. Littau, through his genial personality, has won the enthusiastic support of the audiences and the players of his orchestra.

The opening number, the Prelude to Wagner's "Meistersinger," received a noble reading. Beethoven's Symphony No. 1, in C Major, was played with much beauty. Mr. Littau's playing of this work was marked by precise tempi and delicate nuances.

Much interest centered in the first Omaha hearing of the "Mountain Song" and "Cripple Creek" from Stringfield's "Southern Mountain" Suite, which was awarded the Pulitzer Prize in composition in 1928. Mr. Littau in his interpretation of these numbers conveyed the atmosphere of the mountains and brought out the gaiety and joyous animation of the works.

In the "Scheherazade" Suite by Rimsky-Korsakoff, Harry Brader, concertmaster, played the solo motive with beauty of tone. Mr. Littau gave to the suite the rich coloring demanded. He shared honors with the orchestra.

Children's List Given

Another delightful program in the school children's educational concerts was played by the Omaha Symphony, under Mr. Littau, on the morning of Feb. 4 in the Orpheum Theatre. The conductor explained the oboe, English horn and bassoon. Solo performers on these instruments played familiar melodies to illustrate points discussed. Excerpts from Rimsky-Korsakoff's "Scheherazade," "The Calm" from Rossini's Overture to "William Tell," and the Scherzo from Beethoven's Sixth Symphony were played. The singing by the children of "America the Beautiful" was the best work since these concerts were inaugurated. The third movement of Mendelssohn's Violin Concerto was performed by Beulah Kay, a high school student. Her work showed careful training and she displayed a good tone and fine rhythmic sense. The Farandole from the "L'Arlesienne" Suite No. 2 by Bizet closed the program. The children enthusiastically applauded the numbers.

Recitalists Applauded

The Triangle Club recently presented David Lazarus, baritone, in a concert in the Technical High School, assisted by Oscar E. Weinstein, cellist, and with Jean Duffield and Eloise West McNichols as accompanists. Introductory speeches were made by the Mayor of Omaha and Dwight Porter, principal of Technical High School. A tribute was paid Flora Ellis, head of the music department of the school, where Mr. Lazarus received his training. He was awarded a three years' scholarship at the Cincinnati Conservatory of Music. The proceeds of the concert will be used to further his studies.

Under the auspices of the Omaha

Post No. 1 of the American Legion, Paul Robeson, Negro baritone, was presented in recital on Feb. 4 in the City Auditorium. Negro spirituals provided the major part of the program. Mr. Robeson received an ovation for his singing of "In Questa Tomba" and "Die Ehre Gottes aus der Natur" by Beethoven and Purcell's "Passing By." Lawrence Brown was the accompanist.

The Friends of Music presented Nancy Hulst, pianist, and Bertha Coffey Assman, soprano, in recital on the morning of Feb. 4 at the residence of Mrs. J. M. Harding. The artists were well received and provided a very interesting program. Hazel True Chaloupka was the accompanist.

MARGARET GRAHAM AMES

ITHACA CONSERVATORY ORCHESTRA IN CONCERT

London String Quartet, William Coad and Sascha Gorodnitzki Among Recital-Givers

ITHACA, N. Y., Feb. 20.—The orchestra of Ithaca Conservatory and Affiliated Schools gave a Tchaikovsky program on Jan. 28. Ernest S. Williams, dean of the Ithaca Military Band School, conducted. The works played were the March Slave, the "Pathétique" Symphony and the "1812" Overture.

George C. Williams, president of the conservatory, announces that Adrien Newens had been engaged as the new administrative head of the institution. Mr. Newens for the past thirteen years has been president and director of the University School of Music of Lincoln, Neb.

William Coad, violinist, member of the faculty of the conservatory, gave an enjoyable recital in the Little Theatre recently.

The third in a series of five chamber music concerts sponsored by the music department of Cornell University was given by the London String Quartet in the University Theatre on Jan. 21. Quartets by Beethoven and McEwen and Schubert's Quintet in C Major, Op. 163, comprised the program. In the latter the ensemble had the assistance of Horace Britt. The players were warmly received.

A recital of great interest was that of Sascha Gorodnitzki, New York pianist, in Willard Straight Hall on Jan. 25. The gifted young Schubert Memorial prize-winner played the Bach-Busoni Toccata and Fugue in D Minor, and works by Beethoven, Brahms, Chopin and Ravel.

MARY FUERTES.

Sonata Series At New England Conservatory Begun by Keller and Sanroma

BOSTON, Feb. 20.—The first of a series of three complimentary sonata recitals by members of the faculty of the New England Conservatory of Music was given in George W. Brown Hall of the Conservatory building on Feb. 11.

The program, played by Harrison Keller, violinist, and Jesus Maria Sanroma, pianist, included Pizzetti's Sonata in A Major (1919); Bach's Sonata in A Major, and Brahms's Sonata in D Minor, Op. 108, No. 3. W. J. P.

Hofmann Hailed in Recital in Minnesota University Artists Course

MINNEAPOLIS, Feb. 20.—Josef Hofmann was much feted on the evening of Jan. 28 in a recital in the artists' course of the University of Minnesota at Northrop Memorial auditorium. The audience numbered over 4000. The noted pianist was first heard in the Bach D Minor Prelude and Fugue in d'Albert's arrangement, and Schumann's F Minor Sonata, beautifully played. His un-



Howard Hanson, Composer, Conductor and Teacher, Who Led His Own and Other American Works with the Detroit Symphony Recently

hackneyed Chopin group was replete with poesy and sweetness. It included the F Minor Ballade, the C Sharp Minor Nocturne and the E Major Scherzo, superbly presented. He played delightfully his two morceaux, "East and West" and "The Sanctuary," issued under the "nom de plume" of Dvorsky. Mr. Hofmann's closing number was Godowsky's concert paraphrase of the "Fledermaus" Waltzes of Johann Strauss. He made of it effervescent and intoxicating music marked by vivid rhythms and tone color. He was compelled to add a number of encores.

V. N.

SAMOILOFF PUPILS BUSY

Artists Engaged for Opera, Recital, and with Orchestra

LOS ANGELES, Feb. 20.—Pupils of Lazar S. Samoiloff, voice teacher and coach of this city are engaged in many activities.

Julie de Stuers is in Europe, where she is recognized as a talented concert and oratorio singer.

George Houston, engaged by Metro-Goldwyn-Mayer, recently made a most successful appearance with the Los Angeles Philharmonic.

Frank Baken, basso-cantante, after only a year and a half of study, recently sang Sparafucile in "Rigoletto" with the Los Angeles Civic Opera. He has been invited to sing at the Breakfast Club in Los Angeles, and at a reception given in honor of George Bledsoe, and has just made a successful appearance at the Arcady.

Lillian McNally, mezzo-soprano, has been engaged to sing the rôle of Lola in "Cavalleria Rusticana" with the Los Angeles Civic Opera.

Bianca Saroya, dramatic soprano, and Dimitri Onofrei, tenor, are touring the United States with great success, singing operatic sketches in costume.

Jacqueline Rosial (Countess Helen de Suzannet), French mezzo-soprano, has just completed numerous appearances in Canada, Seattle and Portland, where she appeared with the Russian Imperial Choir. While in Los Angeles, where she continued her studies with Mr. Samoiloff, she sang with the Hollywood Symphony Orchestra under the baton of Modest Altschuler, and has completed several other engagements in Los Angeles and vicinity. She will return to Los Angeles for further study and several more appearances.

HANSON LEADS HIS WORKS IN DETROIT

Composer's Two Symphonies Heard on All-American Programs

DETROIT, Feb. 20.—Howard Hanson, making his first visit here as guest conductor with the Detroit Symphony on Feb. 5 and 6, presented all-American programs which were interesting, even exciting, although taxing in some respects.

Most important of the offerings were Hanson's own Second Symphony ("Romantic"), played for the first time here, and the andante movement from the First Symphony ("Nordic"), played by special request. The Overture was Mason's more familiar "Chanticleer." The final number, a first performance here, was the Suite from Herbert Elwell's ballet, "The Happy Hypocrite," made up of seven parts, the Opening Ensemble, "Dances of the Cyclops," "Apollo," "The Saint," "The Merry Dwarf," "Jenny Mere," and Finale. Sowerby's symphonic poem, "Prairie," originally scheduled for performance, was not played, owing to inadequate time for rehearsal.

Dr. Hanson won many friends during his stay here. His earnestness and sincerity were apparent at all times during the performances.

Other Ensemble Lists

The Detroit String Quartet gave the second program of its series of four at the Institute of Arts auditorium on Feb. 4, including the first local hearing of a quartet by Germaine Tailleferre, the feminine member of the noted French "Group of Six." The number was not especially well received. Other compositions were the Mendelssohn Quartet, Op. 12, in E Flat Major, and the Schubert Quartet in D Minor.

Victor Kolar led the orchestra in the fourteenth concert of the Saturday night series on Feb. 7. The program including the Overture to "William Tell"; the "Unfinished" Symphony of Schubert; Ravel's "Bolero"; Dvorak's "Humoresque"; "Ave Maria" of Bach-Gounod; Wolf-Ferrari's Intermezzi to Acts II and III from "The Jewels of the Madonna"; Rubinstein's "Kammenoi Ostrow"; and the Andante Cantabile from the Fifth Symphony of Tchaikovsky.

The fourth program of the young people's series by the orchestra, under Mr. Kolar, was given in Orchestra Hall on Saturday morning, Feb. 7. The subject of the concert was the symphony and symphonic poem. The program was made up of Haydn's Symphony in G Major ("Military"); Saint-Saëns's "Danse Macabre"; the Andante from Beethoven's Fifth Symphony; and Smetana's symphonic poem, "The Moldau."

Arnold Volpe was the guest conductor at the thirteenth program of the Saturday night series on Jan. 31, in Orchestra Hall. His conducting was marked by scholarly merits. The program included the Tchaikovsky "Pathétique," and a group of Wagner's works.

HERMAN WISE

Monteverdi's "Orfeo," in a modern arrangement by Carl Orff, was recently given its first concert performance by the Vienna Society of the Friends of Music, under Robert Heger, with much success.

Dance Repertory Theatre in Second Gala Season



Soichi Sunami



Principals in the Dance Repertory Theatre, Which Recently Held Its Second Season in New York: Left, Charles Weidman and Evelyn King in the Former's Adaptation of "The Happy Hypocrite," after Beerbohm's Story, with Music by Herbert Elwell; Above, Doris Humphrey and Charles Weidman in Ravel's "La Valse," Sketched by Felicia Sorel, Who Is Herself a Dancer



Goldberg

THE second season of the Dance Repertory Theatre in New York, consisting of nine performances in the Craig Theatre, proved to as many appreciative audiences that this organization has a definite reason for being.

It has gained momentum since last year; gained poise, depth and experience; it has also welcomed a new member, who is a distinct addition.

The four dancers who were last year's principals are Tamiris, who is president, Doris Humphrey, Martha Graham and Charles Weidman. Agnes de Mille is the newcomer.

Louis Horst, without whom no dance program is said to be complete, presided at one piano; Pauline Lawrence at the other.

One phase might well be improved—that is the construction of programs. Several were too long; one or two poorly arranged for climax.

New Dances Introduced

Among the new compositions there were many of interest, some of striking effect and beauty. Miss Humphrey's group presentations, always notable, included a Tcherenpne March; "Dances of Women," for which Dane Rudhyar composed special music and played it; and "The Shakers," built on the Shaker ritual. All of them reveal fine design, and all could do with some tightening. One of Miss Humphrey's most interesting solos was "Descent into a Dangerous Place." With Mr. Weidman she danced Ravel's "La Valse."

Martha Graham's new groups included a "Bacchanale," "Primitive Mysteries" and "Heretic," the last two showing that starkness and grimness of stylized ritual which is so marked in this dancer's work. A solo, "Lamentation," was a marvel of sculptured line; and another, "Harlequinade," with subtitles, "Pessimist" and "Optimist," revealed the dancer's delicate sense of pointed irony.

Mr. Weidman is becoming noted as a master of choreographic composition.



Soichi Sunami

This was particularly evident in "The Happy Hypocrite," set to Herbert Elwell's music for Max Beerbohm's story, a small masterpiece of pantomime, which could, however, bear pointing and tightening. "The Marionette Theatre" was a charming bit. Other new dances were "Ringside," a Scherzo of Borodin, "Danse Profane" and "Steel and Stone."

Tamiris's new compositions were a Woodblock Dance, a Revolutionary March, and "Olympus Americanus," with special music by Aaron Copland. She also did the favorite Negro Spirituals, and other familiar dances.

Agnes de Mille was one of the most popular contributors, with her lively sense of humor and characterization. With her partner, Warren Leonard, she gave the delightful "May Day," the new "Parvenues" and "Burgomaster's Branle," and as solos, a Haydn Theme and Variations, a Bach Gigue and several others, including the De-gas ballet studies.

Assisting Dancers

The following dancers assisted:
Humphrey's Group: Sylvia Manning, Evelyn Fields, Rose Yagour, Cleo



Soichi Sunami

Martha Graham in One of Her Most Impressive Dances, "Lamentation" (Center Above); A Sketch of Tamiris by Glick (Left) and Agnes de Mille in "Parvenues" (Upper Right)

Athenos, Ruth Allred, Celia Rauch, Dorothy Lathrop, Katherine Manning, Rose Crystol, Eleanor King, Ada Korvin, Letitia Ide, Ernestine Henoch, Virginia Landreth, Helen Strumlauf.

Graham's Group: Lillian Shapero, Grace Cornell, Mary Rivoire, Joane Woodruff, Ruth White, Gertrude Shurr, Louise Creston, Anna Sokolov, Lillian Ray, Ethel Rudy, Hortense Burkin, Virginia Briton, Martha Todd, Pauline Nelson, Bessie Schoenberg, Ailes Gil-mour, Dorothy Bird.

Tamiris's Group: Sylvia Averbuck, Ethel Axel, Elizabeth Baker, Sydney Becker, Freda Granett, Gladys Rappaport, Beatrice Schindler, Dvo Seron, Ida Soyer, Ruth Sunenshine, Ida Tarvin, Rose Warshaw.

Weidman's Group: Darley Fuller, Charles Lasky, Jose Limon, Eugene Le Sieur, George Steares.

Igor Stravinsky is engaged in the composition of a Violin Concerto. The work will have its premiere next Fall in a concert by the Berlin Radio Orchestra, with the composer as conductor, and Samuel Dushkin as soloist.

Josef Hofmann's next New York recital will be given in Carnegie Hall on Saturday afternoon, March 14.

MINNEAPOLIS CLUB SINGS

Apollo Chorus Gives Second Concert Under William MacPhail

MINNEAPOLIS, Feb. 20.—The Apollo Club, of more than 100 male voices, sang on Feb. 10 under the leadership of William MacPhail, with Frederick Millar, New York bass, as soloist. John Jacob Beck and Elsie Wolf Campbell were the club accompanists, the latter also assisting the soloist. The chorus excels in body of tone, musical phrasing, textual clarity and rhythm.

The program began with old sacred songs: "Now Let Every Tongue Adore Thee" from Bach's Cantata "Sleepers Awake," and Palestrina's "Ecce Quomodo Moritur" from the Tenebrae service of Holy Week, the latter sung a cappella.

Works of more recent composition comprised the next group, and the club made a universally favorable impression in "Break, Break, Break" by Mentor Crosse, Minneapolis composer; "Caesar, Great Wert Thou" by Deems Taylor; "From the Sea" by MacDowell and "Dogie Song" from Bingham's "Cowboy Melodies."

Incidental solos were sung by Mr. Millar and E. J. Beckstrom, a gifted tenor of the club membership. Dr. V. F. Davidson sang the tenor solo in Park's "Bendemeer's Stream." Mr. Millar was also heard in four art songs of as many musical epochs, and a group in English, consisting of two of Marjory Kennedy-Fraser's arrangements of Hebridean folk songs. His skill and individuality as a singer caused the audience to demand several extra numbers.

VICTOR NILSSON